







PILKINGTON, M.
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J. P. A. pinx.

J. H. Stoway sc.

BENJAMIN WEST ESQ^r
(President of the Royal Academy)

AN
ILLUSTRATIVE SUPPLEMENT
TO
PILKINGTON'S
DICTIONARY OF PAINTERS;

CONSISTING OF
BIOGRAPHICAL SKETCHES,
AND
ONE HUNDRED AND THIRTY-NINE PORTRAITS;

PRINCIPALLY TAKEN FROM THE
ANECDOTES OF PAINTING, &c.
BY
HORATIO WALPOLE, EARL OF ORFORD.

LONDON:

PRINTED FOR JOHN STOCKDALE, PICCADILLY.

1805.



T. GILLET, Printer, Salisbury-square.

TO THE
RIGHT HONOURABLE WILLIAM PITT,
CHANCELLOR OF HIS MAJESTY'S EXCHEQUER,
 &c. &c. &c.
WHO, BY HIS ABILITY, ENERGY, DECISION, AND FIRMNESS,
DURING A WAR OF UNPARALLELED RANCOUR,
SUPPORTED HIS KING, SAVED THE THRONE, AND RESCUED
HIS COUNTRY FROM
THE HORRORS OF DEMOCRATIC AND REVOLUTIONARY ANARCHY;
AND HAS THEREBY PROVED HIMSELF
THE GREATEST PATRON AND PROTECTOR OF THE ARTS
THAT EVER EXISTED IN GREAT BRITAIN;
THIS IS DEDICATED,
AS A GRATEFUL TESTIMONY OF THE SENSE ENTERTAINED
OF HIS PUBLIC SERVICES,
BY AN UNKNOWN
BUT SINCERE FRIEND:

THE EDITOR.

LONDON, 4th JUNE, 1805.

PREFACE

BY

THE EDITOR.

THE Editor of the following Sheets having accidentally learnt that a new Edition of PILKINGTON'S DICTIONARY of PAINTERS was actually printed, under the direction of Mr. Fuseli, and intended for immediate publication, he conceived that a Supplement to contain such Names as were supplied by the research of the celebrated Earl of Orford, could not but be acceptable to all those who might wish for the first-mentioned Work. He immediately suggested the idea to his Publisher, in whose possession was the most numerous and finest collection of Copper-plate Portraits, for its illustration, ever the property of an individual in this Country;—and he having embraced it with that warmth and zeal for which he is so justly remarked, one difficulty alone remained, that of having it compiled and printed in time for
what

what was already finished. The Editor will not state the number of hours that the following selection and compilation occupied, being aware that it would not be considered an adequate apology for any deficiencies or inaccuracies as to its Contents, although to his own mind it must be a material palliation. He believes, however, that no errors will be discovered but what belong, together with the exclusive merit, to that great patron of the arts, Horatio Walpole, Earl of Orford, from whose Works the whole of this Book has been taken, Lives as well as Engravings, with the exception of those of West and Fuseli. The Editor cannot think that these additional Portraits will be considered inappropriate to such a performance; notwithstanding the subjects are yet living, the first being President of the Royal Academy, and the latter having superintended that edition of Pilkington's Book to which this Supplement directly refers. That he might not incur the charge either of flattery or of prejudice, he has particularly avoided any comment either upon the artists or upon their performances.

The Life and Portrait of the Earl of Orford is added, on account of its near connection with the subject; and, indeed, had his lordship's pen not furnished so grand a Desideratum to the History of Painting, the judgment he exercised in that particular department, and the noble patronage and encouragement he afforded to art and science of every description would give him an irresistible claim to rank with the first artists of his own country and time.

A brief

A brief Sketch of the rise, progress, and decline of Painting precedes, from the *Encyclopædia Britannica*. Of this a much more satisfactory and complete account may be expected in Rees's *Cyclopædia*, which promises to supersede and leave very far behind every competitor. Mr. Fuseli is engaged to supply that department; and should he perform it to his own, his readers will, most probably, not withhold their approbation.

This hasty production is now submitted to the *Cognoscenti*. The Editor's task is not an ambitious and far from a satisfactory one. He is very open to censure, without even the chance of applause. He confesses himself guilty of having *made a Book*, and he thinks in a shorter time than ever Book was made before. He is not the first who discovered the art of book-making, and shall only further express a hope that his short labours will not, on the whole, meet with disapprobation.

The Editor having preserved the first person in the Biography of the following pages, begs to add, that it uniformly refers to Lord Orford, unless otherwise specified.

LIST OF PLATES,

WITH REFERENCES.

	Page		Page
Henry Fuseli, Frontispiece		Sir Godf. Kneller & I. Z. Kneller	271
James Anthony Arlaud	16	Louis Laguerre, C. Jervas, and	
Mrs. Beale and her son Charles	35	B. Lens - - -	281
Joas Van Cleef - - -	36	George Lambert - - -	284
Francis De Cleyn - - -	129	Sir Peter Lely - - -	292
Samuel Cooper - - -	134	John Mabuse - - -	309
Dobson - - -	157	Sir John Medina - - -	324
Simon Dubois and Cooke	167	P. Monamy - - -	344
Claude Le Fevre and Mr. John		Sir Antonio More - - -	347
Hayls - - -	186	Murray - - - - -	356
Charles de la Fosse - - -	191	Daniel Mytens - - -	358
Isaac Fuller - - -	202	Isaac Oliver - - -	369
Horatio Gentileschia and Ed-		Peter Oliver - - -	ib.
ward Mascall - - -	217	Petitot, sir Toby Matthews,	
Sir Balthasar Gerbier - - -	218	Torrentius - - - - -	395
Marc Garrard - - -	219	Sebastini Ricci - - -	447
Mr. and Mrs. Gibson	221	Marco Ricci, Talman, and sir	
Sir John Greenhill and I. B.		Ralph Cole - - -	448
Gaspar - - -	229	Jonathan Richardson	450
Nicholas Hilliard - - -	245	John Riley and Egbert Hems-	
William Hogarth - - -	248	kirk - - - - -	454
Hans Holbein - - -	255	Peter Roestraten - - -	460
Abraham Honduis - - -	258	Peter Paul Rubens - - -	479
Gerard Honthorst - - -	ib.	Godfrey Schalken - - -	502
Cornelius Jansen - - -	261	Gerard, Zoust, Griffiere, and	
Cornelius Ketel - - -	269	Edema - - - - -	522

	Page		Page
Henry Steenwyck -	357	<i>The following portraits are on the same plate, with the name placed after them :</i>	
Sir James Thornhill	557		
Antony Vandyck -	577		
William Vandewelde, jun.	585		
Verrio -	616	Gerard Edema—Zoust	172
Henny Cornelius Vroom	634	John Griffière—Zoust -	230
Robert Walker -	637	Egbert Hemskirk—Riley	242
Watteau -	639	Charles Jervas—Laguerre	262
William Wissing -	650	Bernard Lens—Laguerre	293
Thomas Worlidge -	654	John Torrentius—Petitot	565
Francis Wouters -	655	Wallerant Vaillant—Place	574
John and Thomas Wyck	658-9		
Frederick Zuccherò -	665		

LIST OF PLATES,

WITH REFERENCES TO THE SUPPLEMENT.

	Page		Page
Benjamin West -	9	Edward Pierce, sen. and jun.	54
Earl of Orford -	37	Le Sœur -	ib.
Edward earl of Devonshire	E ib.	Inigo Jones -	55
Sir Nathaniel Bacon -	40	General Lambert -	57
Paul Vansomer -	41	Robert Streater -	58
Henry Gyles -	42	Vanson -	59
Nicholas Stone, sen. and jun.	43	Mrs. Ann Killigrew -	61
Henry Stone -	44	Thomas Flatman -	62
Abraham Vanderdort	46	Cibber -	70
Cornelius Polenburg -	48	Grinling Gibbons -	71
George Jamesone -	ib.	Sir C. Wren and Hugh Howard	72
John Van Belcamp and Geldorp	49	John Sybrecht -	74
Nicholas Lanier -	50	Henry Tilson -	ib.
Adrian Hanneman -	51	John Baptist Monoyer -	75

	Page		Page
Peter Vander Meulen	77	<i>The following portraits are on</i>	
Sevonyans and Herbert Tuer	78	<i>the same plate, with the name</i>	
Vandiest and Le Piper	79	<i>placed after them:</i>	
Boit and Baker - -	84		
Sir John Vanbrugh -	86	George Geldorp (see Van Bel-	
Michael Dahl - -	ib.	camp) - -	46
Peter Tillemans - -	92	Sir Toby Matthews—Petitot	53
Enoch Zeeman - -	93	Edward Mascal—Gentileschi	57
James Gibbs - -	95	John Bapt. Gaspar—Greentull	60
Philip Mercier - -	98	John Hayls—Le Fevre -	63
Fred. Zincke and Liotard	103	Herbert Tuer—Sevonyans	68
Michael Rysbrach -	104	Charles Beale—Mrs. Beale	69
Lewes Francis Roubilliac	105	John Zachary Kneller—God-	
Laurence Delvaux -	ib.	frey Kneller -	75
Herbert earl of Pembroke	106	Henry Cooke—Dubois	76
Boyle earl of Burlington	ib.	Sir Ralph Cole—Marco Ricci	80
William Kent - -	107	William Talman—Marco Ricci	81
Hoefnagle - -	109	Francis Le Piper—Vandiest	78
Robert Van Voerst -	ib.	Baker—Boit - -	82
Francis Place, Wm. Lodge, &c.	ib.	John Steph. Liotard—Zincke	102
William Faithorne -	111	William Lodge—Place	110
Prince Rupert -	112	Peter Vandrebanc—ditto	115
Robert White - -	115	Paul Vansomer—White	116
Hamlet Winstanley -	117	John Sturt—ditto -	ib.
Charles Christian Reisin	119	Isaac Becket—ditto -	ib.
George Vertue -	121	William Elder—ditto	117
John Evelyn, Esq. -	129	Sir Nicholas Dorigny—Win-	
		stanley - -	118

THE LIFE
OF
BENJAMIN WEST, ESQ.

PRESIDENT OF THE ROYAL ACADEMY.

BENJAMIN WEST, Esq. was born in 1738 at Springfield, in America. His ancestors were a branch of the family of that name which distinguished itself in the wars of Edward III. During the reign of Richard II. they settled at Long Cranden Buckinghamshire, where they resided till about 1667, when they embraced quakerism, which was then only in its infancy, and in 1699 the greater part of the family removed with William Penn to Pennsylvania. In 1714 Mr. John West joined his relatives there and married, and his son, the present Benjamin West, is the youngest of ten children.

His talents for painting showed themselves very early, and at the age of sixteen he embraced it as a profession. From that time until his twenty-first year he painted several portraits and historical subjects in Lancaster town, Pennsylvania, and in the cities of New-York and Philadelphia, with considerable success.

In 1760, having amassed a sufficient sum of money and the desire of acquiring excellence in historical painting having gained the ascendancy in his mind, he embarked at Philadelphia for Leghorn, and thence to Rome.

After being twice compelled by sickness to quit Rome, he complied with the advice
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of his friends in making Florence the seat of his studies; here too his illness followed him, and the fever having settled, during a six months' confinement, in one of his ancles, compelled him to submit to a surgical operation, to the successful issue of which he was indebted for the preservation of his leg, if not of his life.

During all these painful visitations he never desisted from his favourite pursuit; for, by means of a frame purposely constructed, he was enabled to continue his professional amusement even in bed. On the re-establishment of his health he was recommended to travel, and he accordingly enriched his mind with the knowledge he obtained, during his tour, at Bologna, Parma, Mantua, Verona, and Venice, and after an absence of twelve months he again returned to Rome.

Intense application having once more endangered his health, he again took his departure, revisiting Parma, and thence extending his travels to Genoa and Turin, through Lyons to Paris, he, in August 1763, reached London; and, during the following autumn, visited every place worthy the notice of a painter in England.

In April 1764 the exhibition of painting, sculpture, and architecture, opened for public inspection at the great room in Spring Gardens, where Mr. West sent three pictures which were very favourably received. In this year too he was married to Miss Shewell, a young lady of respectable family in Philadelphia. Those who associated in 1760 to form the exhibition above mentioned were incorporated in 1765, when Mr. West was chosen a member and became one of the directors. Their academy in St. Martin's-lane was then the scene of his studies, and he was a constant exhibitor until the opening of the Royal Academy, established under the patronage of his present majesty, 1768. He was named by his majesty as one of the four artists to wait upon him with the plan of the institution, which, receiving the royal approbation, the king commanded the deputation, which consisted of West, Chambers, Moser, and Coates, to take every possible step to accelerate the establishment.

Drummond, the then archbishop of York, had, the year preceding this event, mentioned Mr. West to the king, to whom he introduced him together with a picture he had just finished for that prelate, of Agrippina landing at Brundisium with the ashes of Germanicus. On this occasion his majesty gave him an order for the picture of Regulus, which was the first Mr. West exhibited on the opening of the Royal Academy in 1769; and it is worthy of remark, that from that time to the present (1805), during forty-one exhibitions, he has never omitted to exhibit some proof of his talents. In 1772 he was made historical painter to his majesty, and in 1790 surveyor of the royal pictures.

The greatest honour, however, that he could possibly receive from England, was conferred on him in 1791; when, on the death of sir Joshua Reynolds, he was unanimously

mously elected president of the Royal Academy; a choice which his majesty was pleased immediately to confirm.

In 1802 he accompanied his youngest son to Paris to visit the national gallery of the arts, where he was honoured by the appellation of the "Reviver of the dignity of historical painting." He was also, in the same year, without any previous knowledge of such intention, elected a member of the National Institute in the department of the fine arts.

The following letter of invitation was presented him by a deputation from the administration of the central museum of arts :

" L'Administration du Musée Central des Arts, à Monsieur WEST, Président de l'Académie Royale de Londres.

" MONSIEUR,

" L'Administration du Musée Central des Arts est dans l'usage de se réunir à un banquet fraternel au commencement de chaque trimestre, et le Jeudi 8 Vendémiaire est le jour qu'elle vient de choisir pour cette réunion.

" Les artistes célèbres comme vous, Monsieur, trouvent dans tous les climats une patrie, et la gloire leur garde constamment une place partout où des artistes recommandables se rassemblent.

" L'Administration vous invite donc à venir occuper celle qui vous appartient à ce banquet, il lui est doux de penser qu'en vous possédant au milieu d'elle, elle sera l'interprète de l'estime qu'on porte à vos talents, et qu'elle honorera dans votre personne les hommes distingués qui, dans les arts et les sciences, font l'ornement de votre patrie.

" Recevez d'avance, monsieur, les témoignages de notre profond vénération, et de notre sincère estime.

" FOUBERT, Administrateur."

" LAVALLE, Sec. du Mus."

Lavallé, father of the secretary, at the conclusion of the entertainment addressed a poem to Mr. West, composed for the occasion; which, as it is the record of an æra in the arts, is subjoined :

Alors que dans nos murs les marbres de Paros,
Les trésors de l'Attique, et le Dieu de Délos,
En triomphe portés sur le char de la Gloire,
D'Athène et de Paris confondaient la mémoire,
Mes chants audacieux célébraient les héros :
Et Barde fortuné des belliqueux travaux,

Je vis à mes accens sourire la patrie ;
 Et du soldat français révélant le génie,
 Mon vers, en traits de feu sur le front des palais,*
 Du réveil des beaux-arts prédire les bienfaits.

Les tems sont arrivés : désormais sans alar mes,
 Domptés par notre amour bien plus que par nos armes,
 Le Germain, fier encore des aigles de Varus ;
 Les descendans d'Odin, dans leurs lacs invaincus ;
 Le Russe, unique orgueil de sa terre inféconde ;
 L'Espagnol, qui d'un monde a surchargé le monde ;
 Vingt peuples dont les tems accrurent la splendeur,
 Si grands de souvenirs, de vertus et d'honneur,
 D'un courroux passager abjurant le murmure,
 Sont, dans nos bras pressés, rendus à la nature.

Albion manquait seule à tant de noms fameux :
 Hélas ! erreur commune aux rivaux généreux !
 Plus ces rivaux sont grands, plus la paix est tardive :
 Mais quand de l'olivier l'heureuse époque arrive,
 La Guerre en expirant, pour laver ses forfaits,
 Lègue à son dernier jour sa constance à la paix.
 Français ! Anglais ! pourquoi, martyrs d'un vain courage,
 Vous charger des destins de Rome et de Carthage ?
 A la gloire tous deux vous avez même part.
 N'avez-vous pas tous deux épou vanté César ?
 Contre les Sarasins déployant vos bannières,
 Ensemble défendu les tombeaux de vos pères ?
 La Neustrie a fourni des mères à vos fils ;
 L'Armorique a reçu les enfans de l'Isis ;
 Quand la Croix dépeupla notre Europe alarmée,
 Vous mourûtes ensemble aux champs de l'Idumée :
 Même amour pour les arts et pour la liberté,
 Mêmes vœux pour la gloire et l'immortalité,

* Lors de l'entrée triomphale à Paris, des monumens conquis par l'armée d'Italie, le gouvernement, parmi les devises qu'il choisit pour ce jour solennel, plaça le vers suivant, extrait de mon poème sur la peinture :

Les arts cherchent la terre où croissent les lauriers.

Ce vers fut également inscrit sur la façade de la colonnade du Louvre, lors de la fête que les artistes français donnèrent dans cette circonstance mémorable.

Egal attachement aux droits de la patrie,
 Philosophie égale et pareille industrie,
 Ambition, grandeur, infortunes, succès,
 Anglais, tout vous forma les frères des Français.
 Soyez-le pour toujours, et nous donnons l'exemple.
 Enfants des arts ! vos cœurs, de l'honneur, sont le temple ;
 Soyez le premier nœud de ces nœuds solennels,
 Et de l'auguste Paix les garans éternels.
 Célèbre West ! allez *, portez à l'Angleterre
 L'affection, l'espoir, les vœux de notre terre.
 Si la guerre jamais rallumait ses flambeaux,
 Convoquez vos Bretons autour de vos tableaux ;
 Montrez, peintre savant, à leur ame attendrie
 Le sang que les combats coûtent à la patrie ;
 Offrez à leurs regards ce Wolfe, si jeune encor †,
 Frappé loin de leurs bras au ciel du Labrador ;
 Montrez-leur les tyrans enfantés par la guerre :
 Et Tacite nouveau, ressuscitant Tibère,
 Traînez-les sur les pas de la sœur de Drusus,
 Et que leurs pleurs encor vengent Germanicus.
 Est-ce aux rivalités que l'Anglais sacrifie ?
 D'un effroi généreux étonnez son génie !
 Déroulez Régulus, fameux par ses bourreaux,
 Fameux par sa vertu, fameux par vos pinceaux :
 Tous vos chefs-d'œuvres, West, auront même éloquence.
 Il en est un pourtant dont ma fierté s'offense :
 Que dis-je ? Le Français, quand il brisa ses fers,
 En effaçant le trône effaça ses revers.
 Nommons donc, sans rougir, cette rage navale,
 Bataille de la Hogue ‡, aux deux peuples fatale.

* M. West s'est acquis une haute réputation dans l'art de la peinture, par la grandeur de ses compositions et l'élévation de son génie. Voici les titres de ses principaux tableaux : Le combat de la Hogue. Régulus retournant à Carthage. Le débarquement d'Agrippine à Brindes, rapportant en Italie les cendres de Germanicus. La mort du général Wolfe. Antoine haranguant le peuple devant le corps de César. L'âge d'or. Le Christ bénissant les enfans. Pilade et Oreste, etc.

† Le poète fait allusion ici et dans les vers suivans à quelques-uns des tableaux de M. West. Le général Wolfe fut tué en 1759, à la bataille de Quebec. Ce jeune guerrier, d'une haute espérance, fut vivement regretté par ses compatriotes. On lui érigea un magnifique mausolée dans l'abbaye de Westminster.

‡ Ce fut en 1692. Le célèbre maréchal de Tourville attaqua par ordre de la cour, avec quarante-huit vaisseaux, l'armée combinée de l'Angleterre et de la Hollande, composée de quatre-vingt-dix vaisseaux. Jamais bataille navale ne fut plus terrible et plus meurtrière. Cette défaite ne porta aucune atteinte à la haute réputation de M. de Tourville, et elle accrut encore pour lui l'estime qu'il avait droit d'attendre d'ennemis généreux.

Partisans des combats ! contemplez ces vaisseaux,
 Ministres du trépas, ensanglanter les flots.
 Voyez leurs vastes flancs tourmentés par l'orage,
 Vomir l'éclair, le feu, la foudre et le carnage ;
 Voyez de ces volcans sur les mers balancés
 Les immenses débris jusques aux cieus lancés,
 Par leur horrible choc redoublant l'épouvante,
 Retomber écrasés sur la vague écumante.
 O West ! de ce tableau si leurs cœurs sont émus,
 Offre ton Age d'Or* à leurs yeux éperdus ;
 Dis-leur : Voilà les jours créés par la nature,
 Les beaux jours de la paix et de l'agriculture,
 Les jours de la vertu, des talens et des mœurs ;
 Etrangers aux remords, étrangers aux douleurs.
 Puissent ainsi les arts, en charmant notre vie,
 Être à jamais les fils de la philosophie !

O West ! que les Anglais, par un noble laurier,
 De leurs peintres, en toi, couronnent le premier.
 La France applaudira. Milton de la peinture !
 Tes travaux passeront à la race future.
 Restaurateur d'un art si chéri d'Albion,
 L'équitable avenir consacrera ton nom :
 Et ne séparant plus la France et l'Angleterre,
 Mêlant dans son estime et l'une et l'autre terre,
 Si la postérité sent le besoin des arts,
 Et reconnaît dans Londres, aux chefs-d'œuvres épars,
 Les progrès de l'école à tes leçons soumise,
 Elle t'appellera le Vain de la Tamise†.

* L'Age d'Or et l'Age d'Argent sont deux charmantes compositions de M. West.

† Personne n'ignore que la renaissance du goût et des véritables principes dans la peinture en France, est due à Vain, aujourd'hui doyen des peintres français, et membre du sénat. M. West a rendu le même service à l'Angleterre ; et la splendeur dont jouit maintenant l'école anglaise, date de son époque.

CATALOGUE OF THE WORKS OF MR. WEST.

Queen's House.

Regulus.
 Hannibal.
 Epaminondas.
 Bayard.
 Wolfe.
 Cyrus and the king of Armenia with his family, captives.
 Germanicus and Segestus with his daughter, captives,
 The apotheosis of princes Alfred and Octavius.
 The picture of the damsel accusing Peter.

In the king's closet at St. James's; all whole lengths.

The queen with the princess royal.
 The prince of Wales and the duke of York.
 Princes Ernest and Augustus; and princesses Augusta, Elizabeth, and Mary.
 The princes William and Edward.
 Prince Octavius.

Now at Hampton-court.

Whole length of his majesty in regimentals, with lord Amherst and the marquis of Lothian on horseback in the back ground.
 Whole length portrait of her majesty with the fourteen royal children.

In Windsor-castle.

Whole length portrait of her majesty with the fourteen royal children.

In the king's Audience-room at Windsor-castle.

Battle of Cressy, when Edward III. embraced his son.
 Battle of Poictiers, when John king of France was brought prisoner.

Institution

Institution of the order of the garter.

Battle of Nevil's Cross.

Burgesses of Calais before Edward III.

Edward III. crossing the Somme.

Edward III. crowning Ribemont at Calais.

St. George destroying the dragon.

Design of our Saviour's resurrection, in colours, with the women going to the sepulchre; also Peter and John.

Cartoon from the above design, for the east window in the collegiate church of Windsor.

Design of our Saviour's crucifixion, in colours.

Cartoon from the above design, for the west window in the collegiate church.

Cartoon of the angels appearing to the shepherds, for ditto.

Cartoon of the nativity of our Saviour, for ditto.

Cartoon of the kings presenting gifts to our Saviour, for ditto.

In his Majesty's possession at Windsor.

Hymen leading and dancing with the Hours before Peace and Plenty, water colours.

Boys with the insignia of riches, water colours.

Boys, and the insignia of the fine arts.

Designs, from which the ceiling in the Queen's lodge was done.

Genius calling forth the Fine Arts, to adorn Manufactures and Commerce, and recording the names of eminent men in those pursuits.

Husbandry aided by Arts and Commerce.

Peace and Riches cherishing the Fine Arts.

Manufactory giving support to Industry in boys and girls.

Marine and Inland Navigation enriching Britannia.

Printing aided by the Fine Arts.

Astronomy making new discoveries in the heavens.

The four Quarters of the World bringing treasures to Britannia.

Civil and military Architecture defending and adorning Empire.

For his Majesty's chapel in the castle of Windsor.---The patriarchal dispensation.

Expulsion of Adam and Eve from Paradise.

Deluge.

Noah sacrificing.

Abraham and his son Isaac going to sacrifice.

Birth

Birth of Jacob and Esau.

Death of Jacob in Egypt, surrounded by his twelve sons.

Mosaical dispensation.

Moses and Aaron before Pharaoh ; their rods turned into serpents.

Pharaoh and his host lost in the Red Sea.

Moses receiving the law on Mount Sinai.

Moses consecrating Aaron and his sons to the priesthood.

Moses shewing the brazen serpent to the people to be healed.

Moses shewn the Promised Land from the top of Mount Pisga.

Joshua crossing the river Jordan with the ark.

The twelve tribes drawing lots for the lands of their inheritance.

Call of Isaiah and Jeremiah.

David anointed king.

The gospel dispensation.

Christ's birth.

Naming of John ; or, the prophecies of Zacharias.

Kings bringing presents to Christ.

Christ among the doctors.

The descent of the Holy Ghost on our Saviour at the river Jordan.

Christ healing the sick in the Temple.

Last supper.

Crucifixion.

Ascension.

Inspiration of St. Peter.

Paul and Barnabas rejecting the Jews, and receiving the Gentiles.

The revelation dispensation.

John called to write the Revelations.

Saints prostrating themselves before the throne of God.

Opening the seven seals ; or, Death on the pale horse.

Overthrowing the old beast and false prophet.

The last judgment.

The New Jerusalem.

In the possession of Wm. Beckford, Esq. of Fonthill.

St. Michael and his angels fighting and casting out the red dragon and his angels.

The woman clothed in the sun.

John called to write the Revelations.

The beast rising out of the sea.
 The mighty angel, one foot upon sea, and the other on earth.
 St. Anthony of Padua.
 The Madra Doloroso.
 Simeon with the child in his arms.
 A small landscape, with a hunt passing in the back ground.
 Abraham and Isaac going to sacrifice.
 A whole length of Thomas à Becket, larger than life.
 The angel in the sun assembling the birds of the air, before the destruction of the
 old beast.
 Four half lengths.
 Order of the garter.

In the possession of the earl of Grosvenor.

The Shunamite's son raised to life by the prophet Elisha.
 Jacob blessing Joseph's sons.
 Death of Wolfe.
 Battle of La Hogue.
 Battle of the Boyne.
 Restoration of Charles II.
 Cromwell dissolving the Long Parliament.
 General Wolfe when a boy.
 The Golden Age.
 A whole length of the late earl.

In different churches, &c.

St. Michael chaining the dragon.—Trinity-college, Cambridge.
 The angels announcing the birth of our Saviour.—Cathedral of Rochester.
 Death of St. Stephen.—St. Stephen, Walbrook.
 Raising of Lazarus.—Cathedral of Winchester.
 St. Paul shaking the viper off his finger.—Chapel at Greenwich.
 The supper, over the communion-table in the collegiate church of Windsor.
 Resurrection of our Saviour.—In the east window of do.
 The crucifixion.—In the window of do.
 The angel announcing our Saviour's birth.—Do.
 The birth of our Saviour.—Do.
 The kings presenting gifts to our Saviour.—Do.
 Peter denying our Saviour.—Chapel of Lord Newark.
 The resurrection of our Saviour.—Barbadoes.
 Moses with the law, and John the Baptist.—Do.

The resurrection.—A church at Barbadoes.
 Moses shewing the brazen serpent.—A church at Barbadoes.
 John shewing the lamb of God.—Do.
 Christ shewing a little child.—Altar-piece at the Foundling.

In the Council-chamber, Greenwich Hospital.

Faith,	St. Matthias,	St. Andrew,
Hope,	St. Thomas,	St. Bartholomew,
Charity,	St. Jude,	St. James the minor,
Innocence,	St. Simon,	Malachi,
St. Matthew,	St. James the major,	Micah,
St. Mark,	St. Philip,	Zachariah,
St. Luke,	St. Peter,	Daniel.
St. John,		

Paul shaking the viper from his finger.
 Paul preaching at Athens.
 Elimas the sorcerer struck blind.
 Cornelius and the angel.
 Peter delivered from prison.
 Conversion of St. Paul.
 Paul before Felix.

In the Historic Gallery, Pall-Mall.

The citizens of London offering the crown to William the Conqueror.
 The queen soliciting the king to pardon her son John.

Shakespeare Gallery.---At the sale of which they were purchased by Mr. Felton for America.

King Lear.
 Ophelia before the king and queen.

In the possession of Henry Hope, Esq.

Telemachus and Calypso.
 Angelica and Madora.
 The damsel and Orlando.
 Cicero at the tomb of Archimedes.
 St. Paul's conversion ; his persecution of the christians ; and the restoration of his sight under the hands of Ananias ; in one frame, divided in three parts.
 Mr. Hope's family, containing nine figures as large as life.

In the possession of Sir George Beaumont, Bart.

Pylades and Orestes.

The original sketch of Cicero at the tomb of Archimedes.

In the possession of General Stibert.

The Marys at the Sepulchre.

Alexander and his physician.

Julius Cæsar reading the life of Alexander.

In the possession of Mr. Knight, Portland-place.

Death of Adonis.

Continence of Scipio.

In the possession of Mr. Vesey, Ireland.

Cupid stung by a bee.

Agrippina surrounded by her children, and reclining her head on the urn containing the ashes of Germanicus.

In the possession of the duke of Courland.

Romeo and Juliet.

King Lear and his daughters.

In the possession of Sir Francis Baring, bart.

Belisarius and the boy.

Sir Francis Baring and part of his family.

In the National Gallery at Paris.

Death of Hyacinthus.

Venus presenting her girdle to Juno.

In the possession of Mr. Park.

Pharaoh's daughter with the child Moses.

Stolen kiss.

Angelica and Madora.

The woman of Samaria at the well with Christ.

In the possession of the earl of Buckinghamshire.

Rebecca receiving the bracelets at the well.

Stolen kiss.

Rinaldo and Armida.

Mother and child.

In

In the possession of the duke of Rutland.

Alfred III. choosing a wife from the three daughters of William Dalbeny.

Christ among the doctors.

Samuel presented at the altar by his mother.

In the possession of Thomas Hope, Esq. Mansfield-street.

Iris bearing the message from Jupiter to Priam to solicit the body of Hector.

Thetis bringing the armour to Achilles.

In the possession of the Rev. Dr. Drummond.

Three of the children of the late archbishop of York, with the portrait of the archbishop, half lengths.

Two whole lengths of the late archbishop's (Drummond's) two eldest sons.

In various Collections.

Family picture, half lengths, of Mrs. Cartwright's children.

Do. of sir Edmund Baker, nephew, and niece.

Do. of Mr. Luns's children.

A lady leading three children along the path of Virtue to the Temple.

Madora.

Jacob drawing water at the well for Rachel and her flock.—Mrs. Evans.

The late lord Clive receiving the Duannie from the great Mogul.—Lord Clive.

Christ receiving the sick and lame in the Temple, Pennsylvanian hospital, Philadelphia.

Leonidas ordering Cleombrotas into banishment with his wife and children.—

W. Smith, Esq.

Return of the prodigal son.—Sir James Earle.

Venus and Cupid, oval.—Mr. Steers, Temple.

Alfred dividing his loaf.—Stationers'-hall.

Helen brought to Paris.—In the possession of a family in Kent, name not ascertained.

A small sketch of the Shunamite's son restored.

Death of Wolfe.—Earl of Bristol.

Death of Wolfe.—Prince of Waldeck.

A small do.—Monckton family.

Simeon and the child.—Provost of Eton.

The late lord Clive receiving the Duannie from the great Mogul.—Madras.

Philippa soliciting of Edward III. the pardon of the burgesses of Calais.—Mr. Willet.

Europa on the back of the bull.—Calcutta.

Rinaldo and Armida.—Caleb Whitefoord, Esq.

Pætus and Arria.—Colonel Smith at the Tower.

Rebecca coming to David.—Sir Jacob Henry Astley, Bart.

Drawing, Christ's nativity.—Mr. Tomkins, Doctors Commons.

Sir

Sir Thomas Strange.—Town-hall of Halifax.
 Sir John Sinclair.
 Agrippina landing at Brundisium.—Earl of Kinnoul.
 Do.—Earl of Exeter.
 Do.—James Hatch, Esq. Claybury-hall, Essex.
 Jupiter and Semele.—Mr. Mitchel.
 The large picture of the above was lost at sea.
 Cymon and Iphigenia, and Endymion and Diana.—Wentworth-castle.
 Cymon and Iphigenia, and Angelica and Madora.—Mr. Mitten, Salop.
 Ghost of Samuel appearing to Saul.—A gentleman at Liverpool.

Mr. West's house at Windsor.

Hector parting with his wife and child at the sun gate.
 The prophet Elisha raising the Shunamite's son.
 The raising of Lazarus.
 Edward III. crossing the river Somme.
 Queen Philippa at the battle of Nevil's Cross.
 The angels announcing to the shepherds the birth of our Saviour.
 The kings bringing presents to our Saviour.
 View on the river Thames at Hammersmith.
 Do. on the river Susquehanna, in America.
 Tangere-mill, at Eton.
 Chrysus returned to her father Chyrus.

Mr. West's house, Newman-street.—In the Painting-room.

Venus and Adonis.
 Death of Wolfe.
 Battle of La Hogue.
 Sketch of Macbeth and the witches.
 Return of Tobias.
 Return of the prodigal son.
 Ariadne on the sea-shore.
 Death of Adonis.
 John king of France brought to the Black Prince.
 Antiochus and Stratonice.
 King Lear and his daughters.
 Chrysus on the sea-shore.
 Nathan and David—"Thou art the man."
 Elijah raising the widow's son to life.
 Choice of Hercules.

Venus and Europa.
 Daniel interpreting the hand-writing on the wall.
 The ambassador from Tunis, with his attendant, as he appeared in England in 1781.
 Drawing of Marius on the ruins of Carthage.
 Ditto of Cato giving his daughter in marriage when at the point of death.
 Belisarius brought to his family.
 Death of the stag, or the rescuing of Alexander III. king of Scotland.
 Battle of Cressy.
 Order of the garter.
 Mr. West's family.
 Sketch of Edward III. with his queen, and the citizens of Calais.
 Small copy from Vandyke's picture of cardinal Bentivoglio.
 — Copy from Corregio's celebrated picture at Parma, viz. the St. Gerolemo.
 Landscape from Windsor forest.
 Mark Antony shewing the robe and will of Julius Cæsar to the people.
 Ægistus viewing the body of Clytemnestra.
 Sketch of the window at Windsor of the kings presenting gifts to the infant Christ.
 Sketch of the battle of Nevil's Cross.
 Sketch of the order of the garter.
 Ophelia before the king and queen, with her brother Laertes.
 Recovery of his majesty in the year 1789.
 Musidora and her two companions.
 Sketch of Edward III. crowning Ribemont at Calais.
 Leonidas taking leave of his family on his going to Thermopylæ.
 A Bacchante, as large as life, half length.
 Sketch of the battle of Cressy.
 Phaeton soliciting Apollo for the chariot of the sun.
 Cicero at the tomb of Archimedes.
 Belisarius and the boy.
 The eagle giving the vase of water to Psyche.
 Death of Adonis.
 Moonlight and the "beckoning ghost."
 The angel sitting on the stone at the Sepulchre.
 The same, but differing in composition.
 Sketch of ditto.
 Sketch of king Lear and his daughters.
 Angelica and Madora.
 A damsel and Orlando.
 Mr. West's portrait, half length.
 Mr. West and his eldest son when a lad.

Mrs.

Mrs. West and eldest son when a child.
 Sketch of his two sons, when children.
 Ditto when boys.
 Ditto when young men.
 Portrait of the Rev. ——— Preston.
 The Baechante boys.
 The good Samaritan.
 Hagar and Ishmael.
 Return of Tobias.

In the Gallery.

The destruction of the old beast and false prophet.
 Christ healing the sick, lame, and blind, in the Temple.
 Tintern Abbey.
 Death on the pale horse.
 Jason and the dragon—in imitation of Salvator Rosa.
 Venus and Adonis looking at Cupids bathing.
 Moses and Aaron before Pharaoh.
 The Uxbridge passage-boat on the canal.
 St. Paul and Barnabas rejecting the Jews and turning to the Gentiles.
 Felling the trees in Windsor great park.
 Diomed and his chariot, horses struck by the lightning of Jupiter.
 The milk-woman in St. James's-park.
 King Lear in the storm at the hovel.
 Expulsion of Adam and Eve from Paradise.
 Order of the garter.
 Arion on the dolphin's back.
 Cupid complaining to Venus of a bee having stung his finger.
 The deluge.
 Queen Elizabeth's procession to St. Paul's.
 Christ shewing a little child as the emblem of heaven.
 Harvest home.
 A view from the east end of Windsor castle looking over Datchet.
 Washing of sheep.
 St. Paul shaking the viper from his finger.
 The sun setting behind a group of trees on the banks of the Thames at Twickenham.
 Driving of sheep and cows to water.
 Cattle drinking at a watering-place in the great park, Windsor, with Mr. West drawing.
 Pharaoh and his host drowned in the Red Sea.
 Calypso and Telemachus on the sea-shore.

Gentlemen

Gentlemen fishing in the water at Dagenham Breach.
 Moses consecrating Aaron and his sons to the priesthood.
 View of Windsor castle from Snow-hill, in the Great Park.
 A mother inviting her little boy to come to her through a small stream of water.
 The naming of Samuel, and prophesying of Zacharias.
 The ascension of our Saviour.
 Birth of Jacob and Esau.
 The Brewer's porter and hod-carrier.
 Venus attended by the Graces.
 Samuel when a boy presented to Eli.
 Christ's last supper (in brown colour).
 The reaping of harvest, with Windsor in the back ground.
 Adonis and his dog going to the chace.
 Christ among the doctors in the Temple.
 Moses shewn the promised land.
 Joshua crossing the river Jordan with the ark.
 Christ's nativity.
 Mothers with their children, in the water.
 Cranford-bridge.
 Sketch of Pyrrhus, when a child, before king Glaucus.
 The traveller laying his piece of bread on the bridle of the dead ass.
 The captive.
 Cupid letting loose two pigeons.
 Cupid asleep.
 Children eating cherries.
 Sketch of a mother and child on her lap.
 The eagle bringing the cup to Psyché.
 St. Anthony of Padua and the child.
 Jacob, and Laban with his two daughters.
 The women looking into the sepulchre, and beholding two angels where the Lord laid.
 The angel loosening the chains of St. Peter in prison.
 Death of sir Philip Sydney.
 Death of Epaminondas.
 Death of Bayard.
 Sketch of Christ's ascension.
 Sketch of a group of legendary saints, in imitation of Reubens.
 Kosciusco on a couch, as he appeared in London 1797.
 Death of Procris by her husband Cephalus.
 Abraham and Isaac.
 The bard.

Pardoning

Pardoning of John by his brother king Henry, at the solicitation of his mother.
 St. George and the dragon.
 Eponina with her children giving bread to her husband when in concealment.
 Sketch of Christ's last supper.
 Death of lord Chatham.
 Presentation of the crown to William the Conqueror.
 Europa crowning the bull with flowers.
 Mr. West's garden, gallery, and painting-room.
 The cave of Despair.
 Christ's resurrection.
 The destruction of the Spanish armada.
 Arethusa bathing.
 Sketch of Priam soliciting of Achilles the body of Hector.
 Moonlight.
 Sketch of Cupid shewing Venus his finger stung by a bee.

Drawings and sketches on paper, in the gallery.

The two sides of the intended chapel at Windsor, with the arrangement of the pictures, &c.
 St. Matthew, with the angel.
 Alcibiades, and Timon of Athens.
 Penn's treaty.
 Regulus.
 Mark Antony shewing the robe and will of Cæsar.
 Birth of Jacob and Esau.
 Death of Dido.
 Moses receiving the law on mount Sinai.
 Death of Hippolytus.
 Death of St. Stephen.
 Death of Cæsar.
 Swearing of young Hannibal.
 Expulsion of Adam and Eve.
 The deluge.
 Landing of Agrippina.
 Leonidas ordering Cleombrotus into banishment.
 Death of Epaminondas.
 Death of Aaron.
 Death of sir Philip Sydney.

David prostrate, whilst the destroying angel sheathes the sword.
 The women looking into the sepulchre.
 St. John preaching.
 The golden age.
 Antinous and Stratonice.
 Death of Demosthenes.
 Death on the pale horse.
 King John and the barons with Magna Charta.
 Battle of La Hogue.
 Jacob and Laban.
 Destruction of the Assyrian camp by the destroying angel.
 Christ raising the widow's son.
 The water gushing from the rock when struck by Moses.
 Death of Soerates.
 Battle of the Boyne.
 Death of Eustace St. Celaine.
 Procession of Agrippina with her children and the Roman ladies through the Roman
 camp, when in mutiny.
 Rescue of Alexander III. of Scotland from the fury of a stag.
 Death of Wolfe.
 King Alfred dividing his loaf with a pilgrim.
 Raising of Lazarus.
 Thomas à Becket.
 Death of the stag.
 The drawing of ditto.
 Nathan and David.
 Joseph making himself known to his brethren.
 Narcissus in the fountain.
 The Duannie received by lord Clive.
 Continence of Scipio.
 Last judgment, and the sea giving up its dead.
 The bard.
 Belisarius and his family.
 Aaron standing between the dead and living to stop the plague.
 The messenger announcing to Samuel the loss of the battle.
 Sir Philip Sydney ordering the water to be given to the wounded soldier.
 The giving the Duannie to lord Clive.
 And about two hundred drawings and sketches in Mr. West's port-folios.

LIFE

OF

HENRY FUSELI, ESQ.

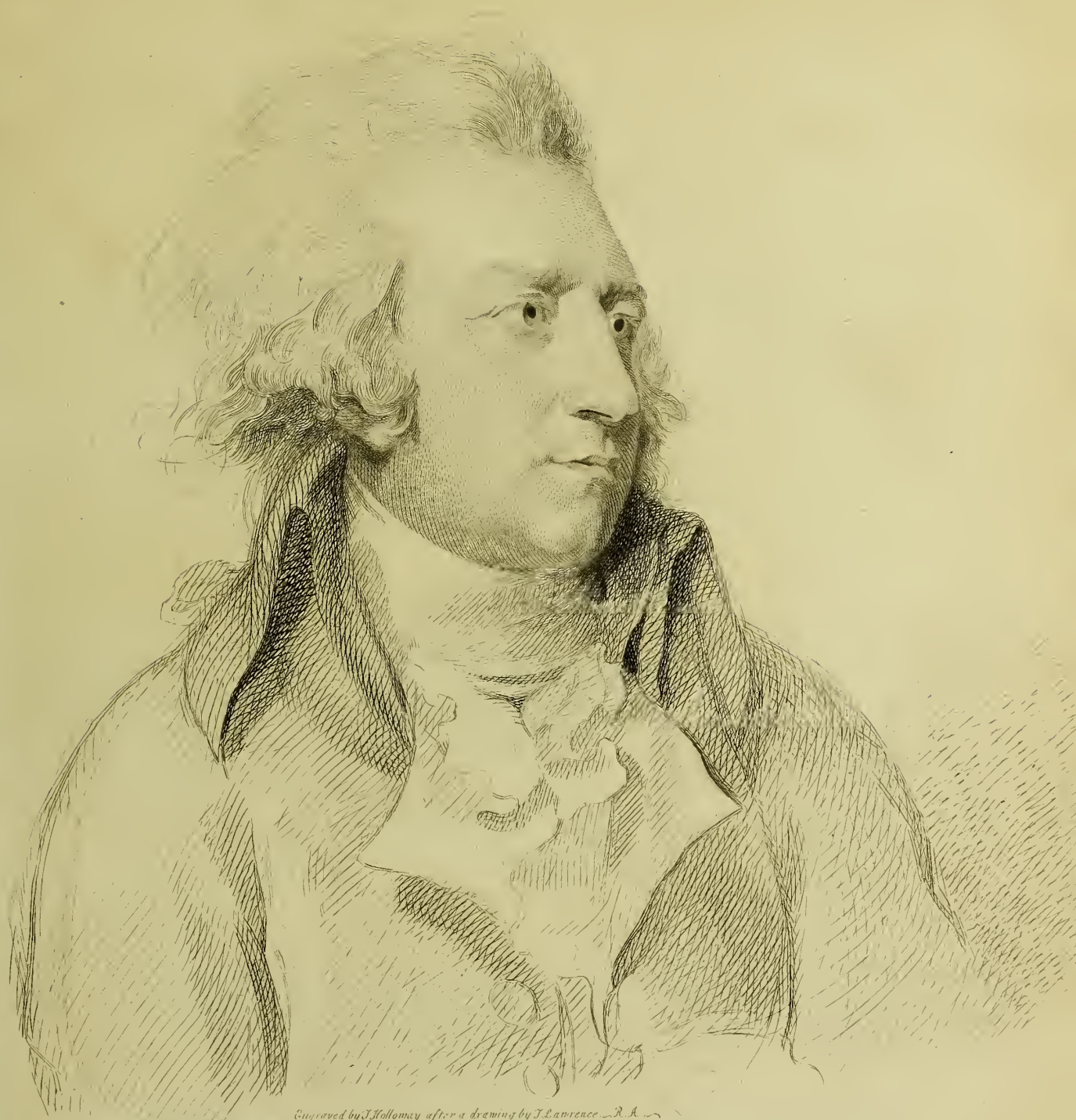
HENRY FUSELI, born at Zurich in Feb. 1743, is the second son of Caspar Fuseli, a painter, and Anna Waser. As an infant he shewed a decided turn for the art, but was educated for the church, and received classic instruction. To gratify his desire of seeing England he quitted Swisserland at an early period, in company with J. Caspar Lavater*, his friend and school-fellow, and, under the conduct of professor George Sulzer†, proceeded to Berlin, where he was introduced to sir Andrew Mitchell, the British ambassador at the court of Prussia, and with recommendations from him came to London. Here he immediately, as an exercise in the language, translated John Winkelmann's Treatise on the Imitation of the Ancients;—he was introduced to sir Joshua Reynolds, and being urged by him to visit Italy he set out for that country in 1770, accompanied by John Armstrong, the celebrated author of the poem on Health. At Rome, Florence, Naples, Venice, Bologna, and Mantua, he resided eight years, and on his return to London commenced painter of history. From that period the Royal and Shakespeare exhibitions, that which he opened himself under the name of the Milton Gallery, and the numerous prints engraved after his designs, have enabled the public to judge of him and his style as an artist.

Henry Fuseli was elected a royal academician, 1789; was made professor of painting to the academy, 1799; and keeper or inspector of its schools in 1805.

The Editor had hoped to have been able to subjoin, as in the preceding instance, a list of his works; but finding himself unable to form one with any degree of accuracy, thought it better to relinquish that intention.

* The well-known author of *Essays on Physiognomy*, in which Mr. Fuseli is handed down with due celebrity. The English edition of this work in five Vols. imperial 4to. translated by Dr. Hunter, is supposed to be the richest production of British artists ever made public in this country.

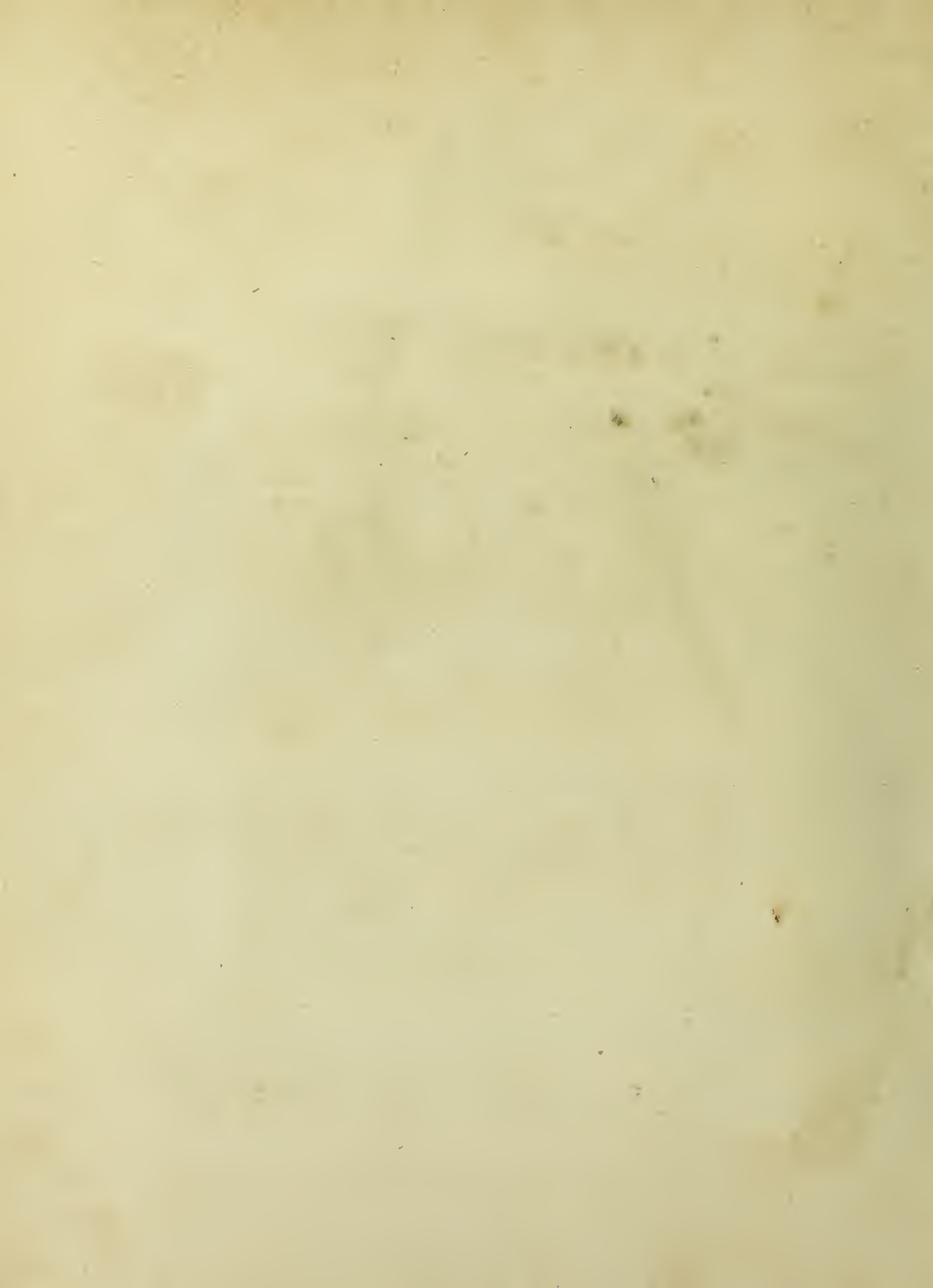
† Of Winterthur, professor at the military academy of Berlin, and author of a *Dictionary of the fine arts*.



Engraved by T. Holloway after a drawing by J. Lawrence R.A.

HENRY FUSELI ESQ. R.A.

— Αἰτ. Χαλκονγι εἰκας —
James



HISTORY
OF THE
RISE, PROGRESS, AND DECLINE
OF
PAINTING,
IN ANCIENT AND MODERN TIMES.

IT may very readily be conceived that the shadows of different plants and animals must have first pointed out the possibility of imitating the figures of bodies of every denomination. Thus the savage nations, an emblem of what men were in the infancy of society, possessed the first rudiments of this art, even before those which were useful and almost necessary to existence. Their naked bodies were covered with punctures of various forms, into which they infused indelible colours. The next demand for this art was to preserve the memory of warlike exploits. It was more natural to form some representation of an action, than to give an account of it by means of arbitrary characters: hence the picture-writing of the Mexicans and the more artful hieroglyphics of Egypt.

After mere outlines had long been employed, the next step was to furnish a more complete imitation by means of colour; and this was at first laid on without any judgment, merely representing a flat surface with that kind of glare which has uniformly excited the attention of man in an uncivilized state.

According to Plato, who lived four hundred years before Christ, painting had been practised in Egypt for ten thousand years, and some productions of that age, which had an exact resemblance to those of the Egyptians of his own time, were yet extant.

However,

However, disregarding the number of years, it certainly carries it back to an indeterminate period of the most remote antiquity.

The Egyptian figures were extremely stiff, the legs drawn together, and arms elosed to the sides. Their only model was the mummies, from embalming which they probably derived their whole skill in anatomy.

Much as the Egyptian artists have been celebrated for their proportions, they were still very defective in their attention to the breadth of bodies, and their total ignorance of the shape and size of the muscles. The Egyptians chiefly occupied themselves in imitating monstrous forms for religious purposes, or, if the figure were accidentally agreeably to nature in its parts, yet its whole was so ideal as to bear no similitude to any known created being.

The chests of mummies which have hitherto resisted the injuries of time, are the relics of Egyptian painting with which we are best acquainted. The figure was here traced by black strokes on a ground of white lead, and then colours of blue, red, yellow, and green, coarsely prepared, were made use of without either mixture or blending.

A species of colossal painting existed in Upper Egypt, which Winkelmann regrets not to have been accurately examined by competent judges. Walls of twenty-four feet high, and pillars thirty-two feet in circumference, are wholly covered with these colossal figures, in colours which still retain their brightness, though at the interval of thousands of years. The Egyptians are supposed to have continued the coarse style till the reign of the Ptolemies.

The Persians did not excel in the arts; and, after they had conquered Egypt, retained great esteem for its paintings. In the time of Alexander, Persian carpets were highly valued in Greece: they were ornamented with various figures. But was it not the manufacture of the silk, rather than the value of the representations, which was admired? The Persians as well as the Arabians had some knowledge of the Mosaic, but for want of copies did not employ it in description.

A person of the name of Manes has been handed down to posterity as famous in Asia for drawing straight lines without a ruler, but it is not recorded that he was a painter, nor whether a native of Persia or of Greece.

Schah Abbas, emperor of Persia, wishing for instruction in drawing, was obliged to resort to a Dutchman who then happened to be in his dominions, so little progress had his own subjects made in the art.

The

The modern Persians as well as the artists of India paint on cloth, but their performances are equally out of nature, and only valued for their strength and brillianey of colour. Except this, the art is wholly confined in India to the symbolical monsters of their religion.

The paintings of Thibet discover great patience in the workman, and are remarkable for fineness of stroke, in which consists their only merit.

Giovani Cirardini, an obscure Italian who travelled in China and whose judgment in his own profession may be relied upon, declares that the Chinese have not the least idea of the fine arts; an opinion confirmed by every thing that is known. Their landscapes have no plan, clouds no variety, and their representations of the human figure are, at best, no more than serious caricature. But when the artist has no remuneration for his labour how can it be otherwise?

Their colours possess a brillianey beyond our own; but this is ascribable to their climate and not to ability. The designation of the Chinese battles, sent to Paris to be engraved, were painted by the Jesuits; but, unless the nation themselves had undertaken the performance, it could scarcely have been done worse. A monotony of idea pervades all their designs on earthen-ware; nor do they discover any knowledge of form, proportion, or anatomy.

Sculpture in China is in a very low state of perfection; but its execution is preferable to their painting. The ancient inhabitants of Etruria, the modern Tuscany, were the first who connected the study of nature with the arts. The Etrurian painters, even in the days of Pliny, were in great repute.

Winkelmann thinks that the Greek colonies established at Naples and Nola very early cherished the imitative arts, and taught them to the middle country Campanians. He considers certain medals of Capua and Teanum, where the Greeks never penetrated, as purely Campanian; yet it is doubtful whether to ascribe them to Campania or to Carthage.

But, adds this learned antiquarian, there has been discovered a *great number of Campanian painted vases*; the design of the greatest part of which is such, that the figures might occupy a distinguished place in the work of a Raphael. Those vases, when we consider that this kind of work admits of no correction, and that the stroke which forms the outline must remain as it was originally traced, are wonderful proofs of the perfection of the art among the ancients. Winkelmann had an opportunity of examining a very fine Campanian vase, on which was a burlesque painting of the loves of Jupiter

Jupiter and Alcmena. But as this must have been derived from some fragment of a Grecian comedy, the count de Caylus is persuaded that the Campanian vases are of Greek origin.

The history of Greek painting, though better known than that of the barbarous nations, is yet far from unobscured. Pliny, who alone has preserved any thing of its history, complains that on this head the Grecian writers have not shown their usual exactness. They place, says he, their first recorded painter in the ninetieth Olympiad, four hundred and twenty-four years antecedent to the christian era. Painting in dry colours must have existed during the siege of Troy, or at least when Homer wrote the account of it. The buckler of Achilles sufficiently proves that they understood basso relievo; which, although a kind of sculpture, is of very near affinity to painting.

The Iliad represents Helen figuring on tapestry the numerous combats she had occasioned; and Andromache, when informed of her husband's death, in depicting tapestry flowers of various colours. Hence it is certain that painting was not confined to mere strokes, nor even to the camaieu; and it is not unreasonable to conclude that lineary painting was practised long before the time of Homer.

Pliny tells us that Polygnotus of Thasos, who lived four hundred and twenty years before Christ, was the first Greek painter of eminence. He gave clothing to his female figures, varied the colour of the different parts of their dress, and opened their mouths so as to shew their teeth; and Aristotle, who flourished at a later period, allows this painter to have excelled in expression.

Till, however, Zeuxis and Parrhasius flourished, about four hundred years before Christ, the art may still be considered in its infancy in Greece. Zeuxis, in the celebrated contest with Parrhasius, cedes the palm to his rival, because he painted a cluster of grapes by which he had deceived birds, whereas Parrhasius had represented a curtain by which even Zeuxis himself had been deceived.

By Apelles, Protogenes, and Euphranor, the art was carried to the height of perfection: grace and symmetry, proportion and illusion, were given to the noblest objects of nature.

The arts were cultivated in Etruria before Rome was founded. They were also introduced early into Latium; but it is not certain whether the artists employed were of that country or of Etruria.

In the year of Rome 259 Appius Claudius consecrated several shields containing
basso

basso relievo portraits of his own family, in the Temple of Bellona. This example was soon followed, and in time it became common amongst the Romans to place those images in their private houses. This is a proof that they had an idea of painting.

In the year of Rome one of the Fabii, surnamed Pictor from his profession, and who was the first historian too in his own country, did not think it degrading, though of noble family, to employ himself in painting the Temple of Safety. But his example was not followed until the tragic poet Pacuvius, about one hundred and fifty years afterwards, painted the Temple of Hercules. The fame of his dramatic writings shed some lustre on the art, but did not gain it sufficient respect to make it generally practised.

Painting had reached no eminence in Rome whilst it remained a republic. The passion for liberty and conquest absorbed every other. These being weakened when it became an empire, the love of the arts prevailed, and Nero prided himself in being an artist. The only painting on cloth mentioned by the ancients is a colossal figure of one hundred and twenty feet, painted by the command of this emperor. The name of the painter is not handed down, nor is the merit of the performance, which was afterwards destroyed by lightning, clearly ascertained.

The painters considered by Pliny as most eminent were those who painted moveable pictures, either on fir, box, or larch wood, or on canvass, as in the specimen above mentioned. Four paintings on marble were discovered in the antiquities of Herculaneum.

Their immoveable paintings on walls were either in fresco or in distemper, on dry stucco. Indeed all the ancient modes of painting may be reduced to three, viz.—Fresco, water-colour, or distemper on a dry ground, and encaustic.

The encaustic painting of the ancients has given rise to much dispute; but it appears evidently, from Pliny and Vitruvius, to have been of three kinds:

First, where a picture, executed in the usual manner, was coated by a brush with a varnish of melted wax diluted with a little oil, and laid on whilst warm.

Secondly, where the colours themselves were mixed with melted wax and used warm.

Thirdly, where a painting was executed on ivory by means of the cestrum or viriculum.

The paintings of the ancients (says Dionysius of Halicarnassus) were simple and unvaried in their colouring, but correct in their drawing, and distinguished by their elegance. Those which succeeded, less correct in their drawing, were more finished, and varied in their light and shades, trusting for effect to the multitude of their colours. But no certain conclusion can be drawn that the more early among the great painters of the ancients, such as Apollodorus, Zeuxis, Timanthes, &c. had no more colours than four to use, merely because they did not use them. On the contrary it may be conjectured, with some degree of probability, from their chasteness in design, and from the complaints Pliny makes of the gaudy taste of the Roman painters, that the Greeks in general were chaste in their colouring, from design rather than from necessity, at least about the time of Zeuxis and Apelles; for the former could not have painted grapes so naturally as he is said to have done with four colours only; and the rebuke given by the latter to one of his scholars who had painted Helen very gaudily, is a confirmation of these observations. "Young man," says Apelles, "not being able to make her beautiful, you have made her rich."

There does not appear to have been any great want of pigments, or any very material difference between the colours they used and such as we generally employ. Perhaps the full effect of colouring may be obtained without the use of exceedingly brilliant pigments, as it depends chiefly on the proportion and opposition of tints.

No direct proof has hitherto been adduced that the ancient Egyptians, Greeks, or Romans, understood or made use of oil colours. And, however great their ingenuity or abilities, it is undoubtedly very possible that they may have been within sight and reach of the art; and it certainly is a matter of surprise that they should, apparently, not have obtained it.

About the close of the thirteenth or early in the fourteenth century the art of painting was revived in Europe, but the painters adapted their works to the prevailing taste, without regard either to beauty or to proportion; a misfortune or fault which every artist must necessarily, in some degree, be compelled to adhere to, until he has acquired sufficient property to enable him to pursue his studies arbitrarily according to his judgment.

Painting did not long remain in the rude state in which it was left by its early cultivators amongst the moderns. Their successors added theory to practice, in consequence of which perfection was again revived, and expression, force, and truth, was given to their works by foreshortening. The first who enriched his style of composition by groupes of figures placed in proper gradations and spaces, so as to give depth to his pictures, was a Florentine named Dominique Ghirlandois. To this was soon added boldness of design; and as Apelles, among the ancients, could give nothing to the art besides

besides grace, so after Raphael had lived, grace was the only improvement which could be further suggested, and Corregio became the European Apelles.

Greater pains having been taken for some time past to form men for the profession than to encourage such as have talents for the art, schools for drawing, very different from those formed by able painters, have been exceedingly multiplied, and these give the elements according to an uniform system by which the mind is laid under a regular restraint at the very threshold of the profession. This evil is productive of two inconveniences: it gives middling painters, and it multiplies them to that degree as to hasten the downfall of, and bring into contempt, the art itself.

The particular reputation of the Italian painters affords another reason for the decline of the art. The first painters of that country were few in number; they were honoured, and they deserved to be so. Their distinguished reputation has conferred a value on the general paintings of their countrymen. The desire of possessing taste, or of being thought to possess it, has led the rich and the ignorant of all nations to give a preference to the Italian markets. Necessity, in this case, would multiply painters in proportion to the demand, and their abilities must bear a pretty exact relation to the discriminating judgment of the purchasers.

Of the schools, that of Florence is remarkable for greatness, for moving attitudes, and for gigantic strength.

The Roman school was altogether devoted to the principal parts of the art, to those which require genius and vast conceptions; and was no farther occupied with colours than was necessary to establish a difference between painting and sculpture, or rather between painting varied with colours and painting in *claro obscuro*.

The Venetian school copied nature.

The Lombard school is remarkable for grace, design, mellowness of pencil, and beautiful mixture of colours.

The French school is without peculiar character, apt at imitation, and uniting all parts of the art without having attained excellence in any.

Germany can scarcely be said to have a school; but in its ancient painters the Gothic style is conspicuous.

The Flemish school, which is entitled to the merit of having first practised oil-painting, is justly celebrated for brilliancy of colour and the magic of the *clara-obscuro*,

profound design, grandeur of composition, and strong natural expression, with an air of nobleness in the figures.

The Dutch school excels in colour, and the minutiae of its parts, scrupulous exactness and fidelity in landscape; it is particularly remarkable for resorting generally to the lowest scenes of life for its subjects. It is unequalled in representing light in a narrow space, such as that of a torch by moon-light, and the light of a smith's forge; and, indeed, by their knowledge of the contrast and gradations of colours they may be said to have attained the art of painting light itself.

The schools here enumerated are mostly now at an end. Flanders can no more boast the possession of the school of Rubens; and that of Holland is unknown beyond its own limits. Germany has, in our own day, had but two artists of celebrity, and one of them chiefly perfected his talents in Italy.

The English school was formed by the exertions of an association of artists, who may be considered the origin of the Royal Academy of London, which was instituted by royal patent December 10th, 1768, under the immediate patronage of the king: sir Joshua Reynolds was elected president, but Mr. Benjamin West, William Chambers, who was afterwards knighted, Mr. Moser, and Mr. Coates, have some claim to the merit of its origin and foundation.

The English taste is grounded on the great masters of the Italian and Flemish schools, and its characteristics are beauty, truth of expression, and simplicity.

The cause of the peculiarity of character which marks these schools with distinguishing traits is easily discernible in the habits of life of the artists. The Roman masters are well educated, and in the midst of precious antiquities Venice derived the gaudiness of its style from its eastern commerce, the frequency of dazzling entertainments, and the necessity of painting for the rich and luxurious.

The low scenes of the Dutch sufficiently indicate how those artists passed their time: namely, in taverns and workshops. A Frenchman generally gives an unmeaning grin to his figures, which may yet mark the general levity of the nation; and the English, never without the most beautiful and perfect objects of the creation passing before them, and exciting at once their admiration and study, represent their females with beauty, grace, and the most elegant simplicity.



HORATIO WALPOLE EARL OF ORFORD.

L I F E

O F

H O R A T I O W A L P O L E ,

E A R L O F O R F O R D .

THIS nobleman, better known to the literary world as Horace Walpole, was the youngest of three sons of the celebrated minister of this country, sir Robert Walpole, K.G. afterwards earl of Orford; by his first wife Catharine, daughter of Robert Shorter, Esq. of Bybrook in Kent. Horace succeeded to the earldom and estates on the death of his nephew, George, in 1791. He was born in 1716, and after remaining some time at Eton school was sent to Cambridge.

At Eton he formed an intimacy with the poet Gray, who accompanied him on the tour of Europe which he made between 1739 and 1740. A dispute in the course of their travels unfortunately produced a separation at Reggio. Mr. Walpole liberally enjoined Mr. Mason, Gray's biographer, to throw the blame of the quarrel wholly on Mr. W.'s want of sufficient attention and complaisance. A reconciliation was effected in 1744 by a lady who wished well to them both; but the original injury, though forgiven, could never be totally forgotten.

Mr. Walpole was nominated to represent the city of Norwich when his father visited it on the 3d July, 1733; and he attended the prince of Orange when he came to England in that year. He was chosen member for Callington in the parliament which met June 5, 1741; for Castle-rising in 1747; and for King's Lynn in 1754 and 1761. At the dissolution of the latter parliament he retired wholly from politics, and followed, without interruption, his literary pursuits.

It

It is not necessary to enumerate all his works, which, with so many others, issued from the press with such celebrity at Strawberry-hill, except as connected with the subject of this book. The *Ædes Walpolianæ*, or a description of the pictures at Houghton-hall, Norfolk, was printed 1752. The pictures of this collection were afterwards sent to Russia to satisfy some claims on his predecessor.

The Aneedotes from which the following sheets were taken were first published in 1762 and 3, and a second edition in 1765. In 1771 another volume issued from the press, to which was annexed the *History of the Modern Taste in Gardening*. In 1763 the *Catalogue of Engravers* made its appearance, and in 1771 the *Memoires du Comte de Grammont*.

In 1774 he completed a catalogue of his beautiful villa at Strawberry-hill; a seat which, on account of its fame as the retreat of literature and the arts, shall be briefly described:

It was originally a small tenement, built in 1689 by the earl of Bradford's coachman as a lodging-house, and was very early tenanted by Colley Cibber, and afterwards successively by Talbot, bishop of Durham, the marquis of Carnarvon, Mrs. Chenevix the toy-woman, and lord John Philip Sackville.

Mr. Walpole purchased it in 1747, began fitting it up in the Gothic style in 1753, and finally completed it in 1776. It was permitted to be seen by tickets from May to October, but only to one party of not more than four persons in the same day.

In the flower-garden cottage was a library composed of all the publications of the proprietor's own time. This villa was bequeathed to the hon. Mrs. Anne Damer, with a legacy of 2000*l.* per ann. to keep it in repair. She was compelled by the terms of the bequest to reside there, and not to dispose of it to any but the countess dowager of Waldegrave, on whom and her heirs it is entailed. He left immense property, which was principally disposed of in legacies, the will extending to twenty-two sheets of paper besides seven codicils.

Lord Orford died at his house in Berkeley-square on the 2d of March 1797, having just entered his 80th year, and was interred privately at Houghton, in compliance with his particular desire. He was the fourth earl, and held to his death the office of usher of the exchequer, comptroller of the pipe, and clerk of the estreats.

The Earl was never married; he was fond of conversation, agreeable and communicative in his manners, and possessed more literary and political anecdotes than, perhaps, any of his cotemporaries. During almost the whole of his life he was a victim to the
gout,

gout, which at last reduced him to a cripple, though it never impaired his understanding. To the very moment of dissolution his faculties bid defiance to the shock of nature.

Several portraits of him, taken during his early life, have been published ; but continued infirmity so altered his appearance that they retained not the least similitude. Lawrence's painting, an engraving from which is added herein, is a faithful resemblance. The most interesting of all his works is his correspondence, which forms the fifth and last volume of an elegant and the only uniform edition of his works. It was printed handsomely in royal 4to. 1798, under the direction of Robert Berry, Esq. to whom the noble author willed his MSS. and papers for that express purpose.



HISTORY
OF
P A I N T E R S,
ſc. ſc.

PAINTERS, &c. IN THE REIGN OF HENRY VIII.

JOHANNES CORVUS

Was a Fleming. Vertue discovered his name on the ancient picture of Fox bishop of Winchester, still preserved at Oxford. It was painted in the beginning of the reign of this king, after the prelate had lost his sight. The painter's name *Johannes Corvus Flandrus faciebat* is on the frame, which is of the same age with the picture, and coloured in imitation of red marble with veins of green.

GERARD LUKE HORNEBAND,

Of Ghent, where his principal works were. In an office book of this reign, signed monthly by the king himself, he is mentioned as a painter to whom was paid 56 shillings and 9 pence per month. Feb. anno reg. 29.

BARTHOLOMEW PENNE.

Vertue found the following memorandums in an office book of Henry VIIIth.

Ann. reg. 22. Nov. 8. paid to Anthony Toto, and Barthol. Penne, painters, for their livery coats 14s.

And again March 1538, to Anthony Toto and Bartilmew Penn, painters, 12 pounds 10 shillings, their quarterly payments between them; also presents on new-year's day, 1539.

JOHN BROWN

Was a serjeant-painter in the reign of Henry VIIIth. If he threw no great lustre on

his profession, he was at least a benefactor to its professors. In the 24th of Henry he built Painters'-hall for the company, where his portrait is still preserved among other pictures given by persons of the society.

ANDREW WRIGHT

Was a serjeant-painter, and resided in the Borough. He never attained any renown. Indeed he lived in the beginning of this reign before the art itself was upon a respectable footing, and they had not arrived even at the common terms for its productions.

ROBERT COOK,

Clarenceux in this reign, was a painter, and at Cockfield-hall in Yoxford in Suffolk drew the portraits of Henry VII. Henry VIII. queen Catherine, Charles Brandon duke of Suffolk, Sir Anthony Wingfield, Sir Robert Wingfield, his lady and seven or eight sons, all remaining there lately. At Boughton, the seat of the late duke of Montagu, is a small piece of the family of Wingfield, containing several figures, which probably is the picture here alluded to.

JOHN BELL

Is mentioned in the Harleian MSS. as a painter working under Torreggiano.

NEWTON.

Skelton mentions one master Newton as a painter of the time of Henry VIIIth.

LEVINA TIRLINKS.

Among the payments of the treasurer of the chambers to this king, is one of 40*l.* to Levina Tirlinks painntrixe---a name that occurs but once more, in a roll of new-year's gifts to and from queen Elizabeth, when this gentlewoman presents the queen's picture painted finely on a card.

THEODORE BERNARDI,

Of Amsterdam, master of Michael Coxie; Vertue thinks he painted the pictures of the kings of England and bishops of Chichester in that cathedral. They were done at the expence of bishop Sherborne, who erected a monument for himself, which yet remains there.

PAINTERS, &c. UNDER EDWARD VI. AND MARY.

MARC WILLEMS,

A scholar of Michael Coxie, born at Antwerp about 1527. He was reckoned to surpass his contemporaries in his manner and facility of composing. Among the stores of old pictures at Somerset-house was one, painted on a long board, representing the head of Edward VI. to be discerned only by the reflection of a cylindric mirror. On the side of the head was a landscape, not ill done. On the frame was written *Gulielmus pinxit*. He died in 1561, much lamented.

HANS HUEET.

A picture of Edward VI. was in the collection of Charles I. painted by Hans Hueet, of whom nothing else is known. It was sold for 20*l.* in the Civil War.

JOHN BOSSAM,

Of whom Vertue found an account in a MS. of Nicholas Hilliard, was "one for his skill worthy to have been serjeant-painter to any king or emperor, whose works in that kind are comparable with the best whatsoever in cloth, and in distemper-colours for black and white; who being very poor, and belike wanting to buy fairer colours, wrought therefore for the most part in white and black; and growing yet poorer by charge of children, &c. gave painting clean over: but being a very fair-conditioned, zealous and godly person, grew into a love of God's divine service upon the liberty of the gospel at the coming in of queen Elizabeth, and became a reading minister; only unfortunate because he was English born, for even the strangers (king Philip and the Spaniards) would otherwise have set him up."

GUILLIM STRETES

Was painter to king Edward; in 1551 "he had paid him," says Strype, "fifty marks for recompence of three great tables made by the said Guillim, whereof two were the pictures of his highness, sent to sir Thomas Hoby, and sir John Mason (ambassadors abroad); the third a picture of the late earl of Surrey attainted, and by the council's commandment fetched from the said Guillim's house." The peculiarity of these last words induces me to think that I have discovered this very picture. In my father's collection was a very large piece representing that unfortunate lord, at whole length, leaning on a broken column, with this motto, *Sat superest*, and other devices, particularly the arms of England, one of the articles of his impeachment, and only the

initial letters of his name. This was evidently painted after his death; and as his father was still detained in prison during the whole reign of Edward, it cannot be probable that a portrait of the son, with such marks of honour, should be drawn by order of the court. On the contrary, its *being fetched from Guëllim's house by the council's commandment*, seems to imply that it was seized by their order. It is now in the possession of his grace the duke of Norfolk.

JOAS VAN CLEEVE,

Or Sotto Cleefe, an industrious painter of Antwerp: his colouring was good, and his figures fleshy and round; but before he arrived at the perfection he might have attained, his head was turned with vanity; a misfortune not uncommon to the profession, who living secluded from the world, and seeing little but their own creation rising around them, grow intoxicated with the magic of their own performances. Cleeve came to England, expecting great prices for his pictures from king Philip, who was making a collection; but, unluckily, some of the works of Titian arrived at the same time. Cleeve begged the recommendation of Sir Antonio More, his countryman; but Philip was too much charmed with the beauties of the Venetian master, and overlooked the labours of the Fleming. This neglect completed his phrenzy, the storm of which first vented itself on Sir Antonio. Cleeve abused him, undervaluing his works, and bidding him return to Utrecht and keep his wife from the canons. At last the poor man grew quite frantic, painted his own clothes, and spoiled his own pictures, till they were obliged to confine him; in which wretched condition he probably died. He had a son that followed his profession, and was, it is said, no despicable performer.

Of Joas there is a print with this legend, *Vivebat Antwerpiae in patriâ 1544.* Another inscribed, *Justo Clivensi, Antwerpiano pictori.* The original painted by himself with a black cap and furred gown, upon a greenish ground, and a portrait of his wife, were purchased by king Charles I. who had also of this master a picture of Mars and Venus.

James II. had of his painting, the Judgment of Paris, and the Birth of Christ with angels. The duke of Buckingham had a portrait of a man, and Sir Peter Lely, a bacchanalian, two feet one inch wide, by three feet four inches high.

NICHOLAS LYSARD.

He had a pension for life of ten pounds a year, and the same fee charged on the customs, as had been granted to the serjeant-painters John Brown and Andrew Wright.---Of Lysard I find no farther mention, but that in a roll of queen Elizabeth's new-year's gifts, he presents her with a table painted of the history of Ahasuerus, and her majesty gives him one gilt creuse and cover. This was in the first year of her reign



Joas Van Cleeve.



F. Chambers sculp.

EDWARD COURTNEY Earl of DEVONSHIRE.

From an Original by S. Antonio More, at the Duke of Bedford's at Woburn.

<i>En! Puer ac insons, et adhuc juvenilibus annis,</i>	<i>Me Riter his tenuit vinclis, quæ Filia solvit;</i>
<i>Annos bis septem carcere clausus eram.</i>	<i>Sors mea sic tandem veritatur à Superis.</i>

reign. He died in her service 1570. In the register of St. Martin's is this entry, " April 5, buried Nicholas Lysard, serjeant-painter unto the queen's majestie."

EDWARD COURTENAY,

The last Earl of Devonshire,

The comeliness of whose person was very near raising him to that throne, for consanguinity to which he was a prisoner from ten years old; and from that time to thirty, when he died, he scarce enjoyed two years of liberty. It was a happiness peculiar to him to be able to amuse himself with drawing, in an age in which there were so many prisoners and so few resources; and it gives one very favourable ideas of his being naturally accomplished, and of a spirit not easily to be depressed, when we find that queen Mary no sooner delivered him from his captivity than she wished to marry him; and that he, conscious of his great blood and yet void of interested ambition, declined a crown, and preferred the younger sister, the princess Elizabeth. For this partiality, and on the rising of the Carews in Devonshire who were flattered with the hopes of this match, the princess and he were committed to the tower, and accused by Wyatt as his accomplices. Our historians all reject this accusation, and declare that Wyatt cleared him at his death; and indeed the earl's gratitude would not have been very shining, had he plotted to dethrone a princess who had delivered him from a prison and offered him a throne. The English, who could not avoid feeling partiality to this young prince, were pleased with king Philip, to whose intercession they ascribed the second release of the earl, as well as the safety of the lady Elizabeth. Courtenay asked leave to travel, and died at Padua, not without suspicion of poison; which seems more probable than those rumours generally are, as he was suspected of being a Lutheran, and as his epitaph, written in defence of the Spaniards, formally declares that he owed his death to affecting the kingdom, and to his ambition of marrying the queen; the last of which assertions at least is a falsehood, and might be a blunder, confounding the queen and princess. After his death one Cleybery was executed for pretending to be this earl, and thence endeavouring to raise commotions. He was a lover and practiser of the art of painting. There is a very good portrait of him at the duke of Bedford's at Woburn, painted, I should think, by Sir Antonio More; on the back ground, a ruined tower.

PAINTERS &c. UNDER QUEEN ELIZABETH.

MARC GARRARD.

His name is written Gerhardus, Guerards, and Garrard. Among the Sidney-papers at Penshurst was a letter from Sir Robert Sidney to his lady, about 1597, desiring her to go to Mr. Garrats, and pay him for the picture of her and the children, so long done and unpaid. The son of a painter of the same names was born at Bruges in 1561, and practised history, landscape, architecture, and portrait. He engraved, illuminated, and designed for glass-painters. His etchings for Æsop's Fables, and View of Bruges were much esteemed. He came to England not long after the year 1580, and remained here till his death, which did not happen till 1635, having been painter to queen Elizabeth and Anne of Denmark.

His works are very numerous, though not easily known, as he never used any peculiar mark. In general they are neat, the ruffs and habits stiff, and rich with pearls and other jewels. His flesh-colours are thin, and light, tending to a blueish tincture.

His procession of queen Elizabeth to Hunsdon-house has been engraved and described by Vertue, who thought that part of the picture of Sir Thomas More's family at Burford might have been completed by this painter.

Garrard drew a procession of the queen and knights of the garter in 1584, from whence Ashmole took his plate for the history of that order. The portraits, though small, have great resemblance, with that uncommon fidelity of representing the air, stature and bulk of the persons exhibited. Vertue made a copy of this roll in water colours, which I bought at his sale. It is not quite complete, the original not having been entirely finished.

Garrard painted both prince Henry and prince Charles. Some portraits of ladies by him are at lord Litchfield's at Ditchley. His own picture was engraved by Hollar.

PETRUCCIO UBALDINI

Appears to have been an illuminator on vellum: some of his works in that kind are or were very lately extant. He seems to have been in favour at court; he is frequently mentioned in the rolls of new-year's gifts, which used to be repositied in the jewel-office, and in which the names of Hilliard, Oliver and Marc Garard do not appear.

HIERONYMUS

HIERONYMUS CUSTODIO.

At the duke of Bedford's at Woburn is a portrait of Elizabeth Bruges, daughter of the lord Chandois, with this inscription, Hieronymus Custodio Antwerpiensis fecit 1589. The colouring is flat and chalky.

LEVINUS VOGELARIUS.

On the picture of the murder of the lord Darnley at Kensington, is the name of the painter, but so indistinct, that Vertue, who engraved it, could not be sure whether it was Levinus *Vogelarius* or Venetianus. As it is as little certain whether the picture was painted in England, Scotland, or abroad, no great stress can be laid on this painter, as one of queen Elizabeth's artists. Vertue thought he might be the same person with Levino, nephew of Pordenone, of whose hand king Charles had a picture.

ROBERT AGGAS.

Vertue had seen on a large skin of vellum a plan of the town and boundaries of Dunwich in Suffolk, with its churches, adjacent villages, &c. and several remarks, made by Radulphus Aggas in March 1589. Whether this person was a professed painter does not appear; but from him was probably descended Robert Aggas, commonly called Augus, "who," says Graham, in his *English School*, p. 398, "was a good landscape-painter both in oil and in distemper, and was skilful in architecture, in which he painted many scenes for the play-house in Covent-garden." Few of his works are extant: the best is a landscape presented by him to the company of painter-stainers, and still preserved in their hall, with other works of professors, whose dates I cannot assign. Robert Aggas died in London in 1679, aged about sixty---but I know not what the author I quote means by a playhouse in Covent-garden before the year 1679.---I suppose it should be the theatre in Dorset-gardens.

ARNOLDE.

Meres, in his second part of *Wit's Commonwealth*, published in 1598 at London, has the following notice: "As learned Greeee had these excellent artists renowned for their learning, so England has these, Hilliard, Isaae Oliver, and John de Cretz, very famous for their painting. So as Greeee had moreover their painters, so in England we have also these, William and Francis Segar, brethren, Thomas and John Bettes, Loekie, Lyne, Peake, Peter Cole, Arnolde, Mareus (Garrard), Jaques de Bruy, Cornelius, Peter Golchi, Hieronimo (de Bye), and Peter Vandevelde."

JOHN SHUTE,

Painter and architect, 1563.

RANDOLPH.

In a list of debts to be paid after the death of the earl of Sussex, lord chamberlain to queen Elizabeth, is 6*l.* 16*s.* to Randolph the painter.

Dr. JOHN TWISDEN,

A divine, was a performer in painting. He died at the age of eighty-five in 1588. Vertue was shown a small portrait of him neatly done by himself in oil on copper about forty years before his death.

SIR NATHANIEL BACON,

Knight of the bath, a younger son of the keeper, and half brother of the great Sir Francis. He travelled into Italy, and studied painting there; but his manner and colouring approach nearer to the style of the Flemish school. Peacham on limning, p. 126, says, "But none in my opinion deserveth more respect and admiration for his skill and practice in painting, than master Nathaniel Bacon of Broome in Suffolk (younger son to the most honourable and bountifull-minded Sir Nicholas Bacon), not inferior in my judgment to our skillfullest masters." At Culford, where he lived, are preserved some of his works; and at Gorhambury, his father's seat, is a large picture in oil by him, of a cook-maid with dead fowls, admirably painted, with great nature, neatness and lustre of colouring. In the same house is a whole length of him by himself, drawing on a paper; his sword and pallet hung up: and a half length of his mother by him. At Redgrave-hall in Suffolk were two more pieces by the same hand, which afterwards passed into the possession of Mr. Rowland Holt: the one, Ceres with fruit and flowers; the other, Hercules and the Hydra. In Tradescant's Museum was a small landscape, painted and given to him by Sir Nathaniel Bacon.

JOHN HOLLAND,

Of Wortwell, esq. living in 1586, is commended as an ingenious painter in a book called "The excellent art of Painting" p. 20.



Se ipse pinxit.

S^R. NATHANIEL BACON.

T. Chambers sculp.

From an Original at the Lord Viscount Grimston's, at Gorchambury.



T. Chambon sculp.

PAUL VANSOMER.

PAINTERS, &c. IN THE REIGN OF JAMES I.

PAUL VANSOMER,

A native of Antwerp. Carl Vermander says that Vansomer was living when he wrote, and then resided with his brother Bernard at Amsterdam. As a painter of portraits he was a very able master. The picture of the lord chamberlain William earl of Pembroke, half length at St. James's, is an admirable portrait; and a whole length at Chatsworth of the first earl of Devonshire in his robes, though ascribed to Mytens, I should think was painted by the same hand. Mytens was much colder in his colouring and stiff in his drawing. Both these portraits are bold and round, and the *chiaro scuro* good. The earl of Devonshire is equal to the pencil of Vandyck, and one of the finest single figures I have seen. In what year Vansomer came to England we do not know; certainly as early as 1606, between which and 1620 he did several pictures.

Vansomer died about the age of forty-five, and was buried at St. Martin's in the Fields, January 5, 1621.

THEODORE RUSSEL

Was born in 1614, and lived nine years with his uncle Cornelius Jansen, and afterwards with Vandyck, whose pictures he copied very tolerably on small pannels: many of them are in a private apartment at Windsor, at Warwick-castle, and in the collection of the duchess dowager of Argyle. Russel was chiefly employed in the country in the families of the earls of Essex and Holland, and was a lover of his ease and his bottle. He was father of Anthony Russel, a painter, from whom Vertue received these particulars.

ROBERT PEAKE

Was originally a picture-seller by Holborn-bridge, and had the honour of being Faithorn's master, and, what perhaps he thought a greater honour, was knighted at Oxford, March 28, 1645. The disorders of the times confounding all professions, and no profession being more bound in gratitude to take up arms in defence of king Charles, Sir Robert Peake entered into the service, and was made a lieutenant-colonel, and had a command in Basinghouse when it was besieged; where he persuaded his disciple Faithorn to enlist under him, as the latter in his dedication of the *Art of Graving* to Sir Robert expressly tells him, and where Peake himself was taken prisoner. He was buried in the church of St. Stephen, London.

BERNARD VAN LINGE

Painted the windows at Wadham college and other places; the drawing pretty good, and the colours fine, 1622 and 3, and 1632 and 40.

BAPTISTA SUTTON

Painted two windows in the church of St. Leonard, Shoreditch, 1634.

WILLIAM PRICE

Painted a window in Merton-chapel, 1700, he died 1722. His son painted windows at Queen's, New-college and Maudlin. His colours are fine, drawing good, and taste in ornaments and mosaic far superior to any of his predecessors. He died unmarried in Great Kirby-street, Hatton Garden, July 16, 1765.

HENRY GYLES.

In Mr. Thoresby's museum was "the picture of Mr. Henry Gyles, (called there the famous glass-painter at York, wrote in mezzotinto by the celebrated Mr. Francis Place, when that art was known to few others. Bought with other curiosities of Mr. Gyles's executors."

EDWARD NORGATE,

Though of a very inferior walk in the profession, deserves to be remembered for his uncommon excellence in his way. He was son of Dr. Robert Norgate, master of Bennet-college Cambridge, where Edward was born. He was brought up by Nicholas Felton bishop of Ely, who married his mother, and who observing his inclination to limning and heraldry permitted him to indulge his genius. As he had good judgment in pictures, he was sent into Italy by the great collector Thomas earl of Arundel to make purchases for him; but returning by Marseilles, and by some accident being disappointed of the remittances he expected, and totally unknown there, he was observed by a French gentleman to walk many hours every day on the cours in a disconsolate manner. The gentleman, enquiring into his circumstances, told him, that perceiving he was able to walk at least twenty miles a day, if he would set out on his journey homewards, he would furnish him handsomely for a footman; by which assistance Norgate arrived in his own country.

The warrant for restoring the use of the old English march, which I have set forth in the Catalogue of Noble Authors, was illuminated by this person; but the best evidence of his abilities is a curious patent lately discovered. The present earl of Stirling received



John Rowel.



T. Chambers sculp.

received from a relation an old box of neglected writings, among which he found the original commission of Charles I. appointing his lordship's predecessor Alexander earl of Stirling commander in chief of Nova Scotia, with the confirmation of the grant of that province made by James I. In the initial letter are the portraits of the king sitting on the throne delivering the patent to the earl, and round the border representations in miniature of the customs, huntings, fishings and productions of the country, all in the highest preservation, and so admirably executed, that it was believed of the pencil of Vandyck. But as I know no instance of that master having painted in this manner, I cannot doubt but it was the work of Norgate, allowed the best illuminator of that age, and generally employed, says Fuller, to make the initial letters in the patents of peers and commissions of ambassadors. Fuller concludes his account of him in these words: "He was an excellent herald by the title of ———; and, which was the crown of all, a right honest man. Exemplary his patience in his sickness (whereof I was an eye-witness), though a complication of diseases, stone, ulcer in the bladder, &c. seized on him." He died at the Herald's office December 23, 1650.

SOLOMON DE CAUS,

A Gascon, was prince Henry's drawing master. All we know of him is, that in 1612, the year of the Prince's death, he published a book, entitled, *La Perspective, ou Raison des Ombres et Miroirs*, with several engraved plates, folio. It is addressed from Richmond palace to prince Henry, after he had been, as he tells his highness, two or three years in his service; and another tract in folio on mechanic powers, 1682.

NICHOLAS STONE

The statuary was born at Woodbury near Exeter, in 1586, and, coming to London, lived for some time with one Isaac James. He then went to Holland, where he worked for Peter de Keyser, whose daughter he married; and returning to England was employed in making monuments for persons of the first distinction. In 1616 he was sent to Edinburgh to work in the king's chapel there. In 1619 he was engaged on the building of the banquetting-house; and in the beginning of the reign of king Charles he received his patent as master mason.

The history of his works is fully recorded by himself. Vertue met with his pocket-book, in which he kept an account of the statues and tombs he executed, of the persons for whom done, and of the payments he received: a copy of this pocket-book Vertue obtained, from which the most remarkable and curious articles may be seen extracted in Orford, p. 165, &c.

Nicholas Stone died in 1647, and was buried in St. Martin's, where on the north wall within the church is the following inscription, with a profile of his head :

“ To the lasting memory of Nicholas Stone, esq. master mason to his majesty, in his lifetime esteemed for his knowledge in sculpture and architecture, which his works in many parts do testify, and, though made for others, will prove monuments of his fame. He departed this life on the 24th of August 1647, aged sixty-one, and lyeth buried near the pulpit in this church. Mary his wife and Nicholas his son lye also buried in the same grave. She died November 19th, and he on the 17th of September, 1647. H. S. posuit.”

HENRY, NICHOLAS, AND JOHN STONE.

Stone had three sons, Henry, Nicholas and John. The two eldest were sent to Italy to study; the youngest was educated at Oxford, being designed for a clergyman, but in the civil war he entered into the army on the king's side. During that period this John Stone published a book on fortification, called *Enchiridion*, with many small cuts etched by himself but without his name. The king's forces being routed, young Stone and a companion made their escape: the latter was taken and hanged before his father's door in Smithfield; but Stone hid himself in his father's house in Long-acre for above a twelvemonth, without the knowledge, says Vertue, of his father, whence, I suppose he had either offended the old man by quitting his studies for arms, or the father was too prudent to risk the emoluments of his profession by engaging in party dissensions. John at last found means of retiring to France, where he lived some years, and, I conclude, applied himself to the arts, as we shall find him after his return engaged in his father's business. Nicholas, the second son, was of a promising genius; and while abroad modelled after the antiques so well, that his works have been mistaken for the best Italian masters. Mr. Bird the statuary had the Laocoon and Bernini's Apollo and Daphne in terra cotta by this Nicholas Stone, and Vertue saw a book with many of his drawings of palaces, churches, and other buildings in Italy. He returned to England in 1642, and died the same year as his father.

Henry, the eldest son, who erected the monument for his father, mother, and brother, carried on, in conjunction with John, the business of a statuary, after his father's death; though Henry addicted himself chiefly to painting, and was an excellent copyist of Vandyck and the Italian masters: he is generally known by the name of *Old Stone*, I suppose to distinguish him from his brother John. Henry wrote a book, a thin folio, entitled *The third part of the art of painting*, taken mostly from the ancients. Vertue, who saw this book, was uncertain whether the two former parts were composed by Stone, or by some other author. The accounts of Nicholas Stone,

sen.



Lilly pinx.

Bannerman. sculp.

HENRY STONE.

sen. were continued by John, while he and Henry worked in partnership: and may be seen in lord Orford, p. 171.

Henry Stone died in 1653, and was buried near his father, where a monument was erected and this epitaph written for him by his brother John:

“ To the memory of Henry Stone, of Long-Acre, painter and statuary, who having passed the greatest part of thirty-seven years in Holland, France, and Italy, achieved a fair renown for his excellency in arts and languages, and departed this life on the 24th day of August, A. D. 1653, and lyeth buried near the pulpit in this church.”

John Stone, the last of the family, died soon after the restoration; and Stoakes, the person from whom Vertue learned all these circumstances, came into possession of many drawings, prints, paintings, models, &c. particularly many portraits of the family in small by Henry Stone; and from Stoakes, the pictures fell into the hands of Mr. Cock the auctioneer.

JOHN SMITHSON

Was an architect in the service of the earls of Newcastle. He built part of Welbeck in 1604, the riding house there in 1623, and the stables in 1625; and when William Cavendish, earl and afterwards duke of Newcastle, proposed to repair and make great additions to Bolsover-castle, Smithson, it is said, was sent to Italy to collect designs. From them I suppose it was that the noble apartment erected by that duke, and lately pulled down, was completed, Smithson dying in 1648. Many of Smithson's drawings were purchased by the late lord Byron from his descendants who lived at Bolsover, in the chancel of which church Smithson, who died December 27, 1648, is buried.

His son, a man of some skill in architecture, was buried in the same grave.

PAINTERS, &c. IN THE REIGN OF CHARLES I.

ABRAHAM VANDERDORT,

A Dutchman, had worked for the emperor Rodolphus, whose service he left; we do not know on what occasion. He brought away with him a bust of a woman modelled in wax as large as the life, which he had begun for that monarch; but prince Henry was so struck with it, that, though the emperor wrote several times for it, the young prince would neither part with the work nor the workman, telling him he would give him as good entertainment as any emperor would---and indeed Vanderdort seems to have made no bad bargain. He parted with the bust to the prince, upon condition, that as soon as the cabinet, then building from a design of Inigo Jones, should be finished, he should be made keeper of his royal highness's medals with a salary of 50*l.* a year; a contract voided by the death of the prince. However, upon the accession of king Charles, Vanderdort was immediately retained in his service with a salary of 40*l.* a year, and appointed keeper of the cabinet. This room was erected about the middle of Whitehall, running across from the Thames towards the banqueting-house, and fronting westward to the privy-garden.

HENRY VANDERBORCHT,

A painter of Brussels in the reign of Charles I. He resided at Frankendal, where Thomas Howard earl of Arundel purchased of him many curious pieces of painting antiquities and medals. His lordship finding a son of Vanderborcht at Frankfort, sent him to Mr. Petty, then in Italy, to collect for him, and afterwards maintained him in his service. The younger Vanderborcht was both painter and engraver. He drew several of the Arundelian curiosities, a book of which containing 567 pieces is preserved in Paris, and described in the catalogue of L'Orangerie, 199. Upon the earl's death the younger Vanderborcht entered the service of the prince of Wales, afterwards Charles II. and lived a considerable time in esteem at London, but returned to Antwerp where he died.

GEORGE GELDORP,

Of Antwerp, a countryman and friend of Vandyck, in whose house that painter lodged at his first arrival, had been settled here some time before. He could not draw himself, but painted on sketches made by others, and was in repute even by this artificial practice; though Vertue was told by Mr. Rose that it was not his most lucrative employment,



Dobson pinx.

T. Chambers sculp.

ABRAHAM VANDERDORT.

From the Original at Houghton.

employment, his house being reckoned convenient for the intrigues of people of fashion. He first lived in Drury-lane in a large house and garden rented from the crown at 30*l.* per ann. and afterwards in 1653 in Archer-street. He had been concerned in keeping the king's pictures; and when Sir Peter Lely first came over, he worked for Geldorp, who lived till after the restoration, and was buried at Westminster.

BERNART,

An obscure painter, who in 1660 painted the portraits of Sir Gervase and lady Elizabeth Pierpoint. They are now at the seat of Thomas Brand of the Hoo, in Hertfordshire.

ISAAC SAILMAKER

Was employed by Cromwell to take a view of the fleet before Mardyke. A print of the confederate fleet under Sir George Rooke engaging the French commanded by the Count de Toulouse, was engraved in 1714 from a design of Sailmaker, who lived to the age of eighty-eight, and died June 28, 1721.

———— BRADSHAW

Was a painter in the reign of Charles I. whom I only mention with other obsolete names to lead inquirers to farther discoveries. All I find of him is a note from one of the pocket-books of R. Symonds, who says, "Pierce in Bishopgate-street told me that Bradshaw is the only man that doth understand perspective of all the painters in London."

B. VAN BASSEN

Of Antwerp, was a very neat painter of architecture. In the private apartment below stairs at Kensington are two pictures by him; in one are represented Charles I. and his queen at dinner; in the other the king and queen of Bohemia, distinguished by their initial letters F. and E. The duchess of Portland has a magnificent cabinet of ebony, bought by her father the earl of Oxford, for 310*l.* from the Arundelian collection at Tarthall. On each of the drawers is a small history by Polenburg, and pieces of architecture in the manner of Steenwyck by this Van Bassen, who must not be confounded with the Italian Bassans, nor with the Bassanos, who were musicians to Charles, and of which name there was also a herald-painter. The first Bassano, who came hither in the reign of queen Elizabeth, and was related to the Italian painters of that name, settled in Essex and purchased an estate, which was sold in 1714 by the male descendant. In the mansion was a portrait of the musician holding a bass-viol. It is now at Narford in Norfolk, the seat of the late Sir Andrew Fountain.

CORNELIUS

CORNELIUS POLENBURG,

The sweet painter of little landscapes and figures, was born at Utrecht in 1586, and educated under Bloemart, whom he soon quitted to travel to Italy. He returned to Utrecht and pleased Rubens, who had several of his performances. King Charles invited him to London, where he lived, in Archer-street, next door to Geldorp, and generally painted the figures in Steenwyck's perspectives.

The works of Polenburg are very scarce: his scholar, John de Lis, of Breda, imitated his manner so exactly, that his pieces are often taken for the hand of his master. The best picture in England of the latter is at the viscount Middleton's. I have his own and his wife's portrait by him in small ovals on copper; they were my father's. The wife is stiff and Dutch; his own is inimitable: though worked up to the tender smoothness of enamel, it has the greatest freedom of pencil, the happiest delivery of nature.

Charles could not prevail on Polenburg to fix here: he returned to Utrecht, and died there in 1660 at the age of seventy-four.

J. C. KEIRINCK,

Called here Carings, was employed by king Charles to draw views; his works are mentioned in the royal catalogue, particularly prospects of his majesty's houses in Scotland. In a sale of pictures in March 1745 was a landscape by him freely and brightly touched, with his name written on it as above, and a few small figures added by Polenburg. In Dagar's sale were three drawings with a pen, and washed by Keirinck; one of them had a view of the parliament-house and Westminster-stairs to the water, dated 1625.

JOHN PRIWITZER.

At Woburn, besides some young heads of the family, is a whole length of Sir William Russel, a youth, and knight of the bath in the robes of the order, with a dwarf aged thirty-two. It is painted with great brightness and neatness, and does not want freedom. Upon it is written *Johannes Priwitzerus de Hungariâ faciebat, 1627*. I have never met with any other mention of this name.

GEORGE JAMESONE

Was the Vandyck of Scotland, to which title he had a double pretension, not only having surpassed his countrymen as a portrait-painter, but from his works being sometimes attributed to Sir Antony, who was his fellow-scholar; both having studied under Rubens at Antwerp.



Ipsæ pinx.

T. Chambers sculp.

CORNELIUS POLENBURG.



Bannerman Sculp.

GEORGE JAMESONE.





Bannerman Sculp.

JOHN VAN BELCAMP. —

GELDORP. —

Jamesone was son of Andrew Jamesone, an architect, and was born at Aberdeen in 1586. At what age he went abroad, or how long he continued there, is not known. After his return, he applied with indefatigable industry to portrait in oil, though he sometimes practised in miniature, and in history and landscape too. His largest portraits were generally somewhat less than life. His excellence is said to consist in delicacy and softness, with a clear and beautiful colouring, his shades not charged, but helped by varnish, with little appearance of the pencil. There is a print of him, his wife Isabella Tosh, and a young son, painted by himself in 1623, engraved by Alexander Jamesone, his descendant, in 1728, and now in the possession of Mr. John Alexander, limner at Edinburgh, his great grandson, with several other portraits of the family, painted by George; particularly another of himself in his school, with sketches both of history and landscape, and with portraits of Charles I. his queen, Jamesone's wife, and four others of his works from the life.

When king Charles visited Scotland in 1633, the magistrates of Edinburgh, knowing his majesty's taste, employed Jamesone to make drawings of the Scottish monarchs; with which the king was so much pleased, that, inquiring for the painter, he sat to and rewarded him with a diamond ring from his own finger.

It is observable that Jamesone always drew himself with his hat on, either in imitation of his master, Rubens, or on having been indulged in that liberty by the king, when he sat to him.

By his will, written with his own hand, in July 1641, and breathing a spirit of much piety and benevolence, he provides kindly for his wife and children, and leaves many legacies to his relations and friends, particularly to lord Rothes, the king's picture from head to foot, and Mary with Martha in one piece; to William Murray, he gives the medals in his coffer; makes a handsome provision for his natural daughter, and bestows liberally on the poor. That he should be in a condition to do all this, seems extraordinary, his prices having been so moderate; for, enumerating the debts due to him, he charges lady Haddington for a whole length of her husband, and lady Selon, of the same dimensions, frames and all, but three hundred marks; and lord Maxwell, for his own picture and his lady's, to their knees, one hundred marks; both sums of Scots money.

JOHN VAN BELCAMP

Was employed under Vanderdort, as a copier of the king's pictures, in which he was reckoned to succeed. The whole length of Edward IV. in his night-gown and slippers (the face in profile,) which hangs over the chimney in the anti-chamber, at St. James's, was painted by Belcamp, the face probably taken from the ancient original. In the

catalogue of James II. are mentioned pictures of Edward III. the Black Prince, Anne of Denmark, Louis XIII. and of a large stag: Edward III. and the Black Prince are still in an anti-room at St. James's, and that of the king of France is, perhaps, the portrait now at Hampton-court. At Drayton, the seat of the lady Elizabeth Germain, in Northamptonshire, are whole lengths of Henry VII. and VIII. copied by Belcamp from the large picture of Holbein, which was burned at Whitehall. When king Charles secretly withdrew from that palace, in the letter which he left for colonel Whalley, were these directions:

"There are here three pictures which are not mine, that I desire you to restore: my wife's picture in blew sattin sitting in a chair, you must send to Mrs. Kirk; my eldest daughter's picture, copied by Belcamp, to the countess of Anglesey; and my lady Stanhope's picture to Carey Raleigh. There is a fourth which I had almost forgot; it is the original of my eldest daughter; it hangs in this chamber over the board near the chimney, which you must send to my lady Aubigny." At Wimpole in Cambridge-shire, the seat of the earl of Oxford, which had been sir Henry Pickering's, and before him the seat of the Tempests, were copies by Belcamp of several English heads, remarkable persons in the reigns of Henry VIII. Elizabeth, James, and Charles I. but they were all sold and dispersed with the rest of the Harleian collection.

Belcamp was added by a vote of the Commons June 2, 1649, to the number of trustees for the sale of the king's goods; and the directions for the sale in 1650 are witnessed by him. In one of the pocket-books of R. Symondes he is said to be lately dead in 1653.

NICHOLAS LANIERE,

An Italian by birth, was a musician, painter, engraver, and understood hands. As a painter he drew for Charles a picture of Mary, Christ and Joseph; his own portrait done by himself with a pallet and peneils in his hand, and musical notes on a scrap of paper, is in the music school at Oxford. There is a print of him, painted by John Lyvyus, and engraved by Vosterman, and another portrait of him at the late sir Andrew Fountain's at Narford in Norfolk. On one of the plates, which he etched himself, he has put in Italian, *done in my youthfull age of 74*. At the sale of the king's goods he gave 230*l.* for four pictures. His brothers Clement and Jerome were likewise purchasers. In one of R. Symondes's pocket-books is this memorandum:

"When the king's pictures came from Mantua, quicksilver was got in amongst them and made them all black. Mr. Hieronymo Laniere told me that to cleanse them, first he tried fasting spittle, then he mixed it with warm milk, and those would not do.

At



J. Leysius pinx.

T. Chambers sculp.

NICHOLAS LANIERE.







A. Baunerman, sculp.

ADRIAN HANNEMAN.

At last he cleansed them with aqua-vitæ alone, and that took off all the spots, and he says 'twill take off old varnish."

Nicholas died at the age of 78, and was buried in St. Martin's Nov. 4, 1646.

WEE SOP

Arrived here in 1641, a little before the death of Vandyck, of whose manner he was a lucky imitator, and had the honour of having some of his pictures pass for that master's. He left England in 1649, saying, "He would never stay in a country where they cut off their king's head and were not ashamed of the action."* One John Weesop, probably his son, was buried in St. Martin's in 1652.

JOHN DE CRITZ,

Though serjeant-painter to Charles I. may more properly be called a retainer to the arts than a professor. I have two sketches of heads drawn by him with a pen, that are masterly. Vertue saw many more in the hands of Murray the painter, who was scholar of a son or nephew of De Critz, who, according to Murray, painted bravely scenes for masks. Among those drawings was a sketch from a picture of sir Philip Sidney, then at the house of De Critz, and now in the possession of lord Chesterfield. At Oatlands he painted a middle piece for a ceiling, which on the dispersion of the king's effects was sold for 20*l*. In 1657 he painted the portrait of serjeant Maynard with a paper in his hand.

ADRIAN HANNEMAN

Was born at the Hague, and painted both history and portraits, having studied under one Ravesteyn, but more from the works of Vandyck, of whose style of heads Vertue thought him the best imitator. He came to England in the reign of king Charles, and for some time worked under Mytens, and continued here sixteen years. Returning to Holland, he became the favourite painter of Mary princess of Orange. There is a picture of her and the prince in armour at lord Strafford's at Wentworth-castle, painted, I believe, by Hanneman. He died about 1680.

* This anecdote I record the more willingly, as it is a too well founded stigma upon our own artists, that they are much addicted to revolutionary principles. Those who feel this censure to be just, must likewise submit to the charge of ingratitude; for when were the arts so encouraged in England, as during the present reign? Indeed, Rome was indebted to its Emperors for its excellence in the arts, which never attained perfection, or even celebrity, under the Republic.—EDITOR.

CORNELIUS NEVE

Drew the portraits of Richard lord Buckhurst and Mr. Edward Sackville in one piece in 1637. It is at Knowle. No. 73, in the picture gallery at Oxford, is painted by him, where he is called a celebrated painter. In 1664 he drew the portrait of Mr. Ashmole in his herald's coat.

K. COKER

Painted a head of colonel Massey, preserved at Coddington in Cheshire.

MATTHEW GOODRICKE or GOTHERICKE

Is mentioned as a painter in one of the office-books of the reign of Charles I.

STALBAND.

In the inventory of the pictures at Oatlands, was a view of Greenwich, by Stalband, whose head is amongst those engraved after Vandyck; and in Mr. Harene's sale 1764, was an octagon landscape, with the story of the centurion, by the same hand.

PORTMAN.

In a catalogue of the pictures of Charles I. was a prospect of Greenwich, by Portman

MR. GREENBURY

Is mentioned in the catalogue of the king's collection for copying two pictures of Albert Durer by the direction of the lord marshal. Probably he was one of lord Arundel's painters.

POVEY

Lived in the reign of Charles I. and painted a head which was in the possession of Mr. Leneve, norroy.

HAMILTON,

An Englishman, is mentioned by Sandrart, as excelling in painting birds and grapes, and doing several things for the elector of Brandenburg.

EDWARD BOWER

Drew the portrait of Mr. Pym; an equestrian figure of general Fairfax, and John lord Finch of Fordwich: the two last were engraved by Hollar.

HOLDERNESS

HOLDERNESSE

Drew the picture of an old woman with a skull, which was in the collection of Villiers duke of Buckingham.

T. JOHNSON

Made a draught of Canterbury in 1651, which hangs on the stairs of the library belonging to the cathedral.

REURIE

Is mentioned by Sanderson as a painter in little in 1658.

SIR TOBY MATTHEWS,

One of those heteroclit animals who finds his place any where, was a son of the archbishop of York, and himself a jesuit. His title to a place in this work depends singly upon a letter from the duchess of Buckingham to the duke, in which she tells him she had not yet seen the picture which Toby Matthews had drawn of the Infanta and sent over. Vertue adds, that he had some small skill in learning. Whoever desires to know more of this person, will find his life in the *Athenæ Oxonienses*.

SAMUEL BUTLER,

The author of *Hudibras*. In his life prefixed to his works we are told, "That for his diversion he practised music and painting. I have seen, adds the writer, some pictures said to be of his drawing, which remained in that family (of Mr. Jefferys), which I mention not for the excellency of them, but to satisfy the reader of his early inclinations to that noble art; for which also he was afterwards entirely beloved by Mr. Samuel Cooper, one of the most eminent painters of his time."

ANNE CARLISLE,

A paintress, admired for her copies (it is not said whether in oil or miniature) from Italian masters. Graham says, she was in such favour with king Charles, that he presented her and Vandyck with as much ultramarine at one time as cost him above five hundred pounds. If her share was near equal, I should suppose she painted in oil. It would be a very long time before the worth of 200*l.* in ultramarine could be employed in miniatures. Vertue mentions her teaching a lady to paint, whose picture she
drew

drew standing behind her own; herself was sitting with a book of drawings in her lap; and he adds, that many pieces painted by her were in the possession of a widow lady Cotterel. Mrs. Carlisle died about 1680.

EDWARD PIERCE,

Father and son, are mentioned here together, though the father was a painter chiefly in the reign of the first Charles, the son of a statuary who worked mostly under the second Charles, but each may be allotted to either period. The father painted history, landscape and architecture; but the greater part of his works, consisting of altar-pieces and ceilings of churches, were destroyed in the fire of London. One of his ceilings was in the church of Covent-garden. For some time he worked under Vandyk, and several of his performances are at the duke of Rutland's at Belvoir. A book of friezework in eight leaves, etched in 1640, was I suppose by the hand of the father; as to him must be referred an entry in an office-book, where he is mentioned for painting and gilding frames of pictures at Somerset-house at two shillings the foot, February 17, 1636. He also agrees to paint and gild the chimney-piece in the cross-gallery there for eight pounds. Dobson drew his picture. He died a few years after the restoration, and was buried at Stamford. He had three sons, who all, says Graham, became famous in their different ways. One was John Pierce, a painter; of the third, I find no account of his profession; the other was Edward, the statuary and architect. He made the statues of Sir Thomas Gresham, of Edward III. at the royal exchange, and of Sir William Walworth at Fishmongers'-hall; a marble bust of Thomas Evans, master of, and a great benefactor to, the company of painters in 1687: the bust is in their hall: a model of the head of Milton, which Vertue had; the bust of Sir Christopher Wren in the picture-gallery at Oxford, and a bust of Cromwell sold at an auction in 1714. He much assisted Sir Christopher in many of his designs, and built the church of St. Clement under his direction. Edward Pierce too carved the four dragons on the Monument, at fifty pounds each. The whole cost of that column, exclusive of the dragons, and of the bas-relief which is not mentioned in the account, appears by the survey of Hooke, Leybourn and others, to have amounted to 8000*l*. A rich vase at Hampton-court is another of the works of Pierce. He lived and died at his house the corner of Surry-street in the Strand, and was buried at St. Mary's le Savoy in 1698.

HUBERT LE SOEUR,

One of the few we have had that may be called a classic artist, was a Frenchman, and disciple of John of Boulogne. He arrived at least as early as 1630, and by the only two of his works that remain, we may judge of the value of those that are lost or destroyed. Of the latter were a bust of Charles I. in brass, with a helmet surmounted
by



Baerman, Sculp.

EDWARD PIERCE, SEN.^R & JUN.^R





Bannerman, Sculp.

LA SOEUR. —





INIGO JONES.

by a dragon à la Romaine, three feet high, on a black pedestal; the fountain at Somerset-house, with several statues; and six brazen statues at St. James's. Of those extant are, the statue in brass of William earl of Pembroke in the picture-gallery at Oxford, given by the grandfather of the present earl; and the noble equestrian figure of king Charles at Charing-cross, in which the commanding grace of the figure and exquisite form of the horse are striking to the most unpractised eye. This piece was cast in 1633 in a spot of ground near the church of Covent-garden; and not being erected before the commencement of the civil war, it was sold by the parliament to John Rivet, a brazier, living at the Dial near Holborn-conduit, with strict orders to break it in pieces. But the man produced some fragments of old brass, and concealed the statue and horse under ground till the restoration. They had been made at the expence of the family of Howard-Arundel, who have still receipts to show by whom and for whom they were cast. They were set up in their present situation at the expence of the crown, about 1678, by an order from the earl of Danby, afterwards duke of Leeds. The pedestal was made by Mr. Grinlin Gibbons. Le Soeur had a son Isaae, who was buried Nov. 29, 1630, at Great St. Bartholomew's. The father lived in the close.

INIGO JONES

Was born about 1572, the son of a cloth-worker, and, by the most probable accounts, bound apprentice to a joiner: but even in that obscure situation, the brightness of his capacity burst forth so strongly, that he was taken notice of by one of the great lords at court: some say it was the earl of Arundel; the greater number, that it was William earl of Pembroke. By one of these lords, Inigo was sent to Italy to study landscape-painting, to which his inclination then pointed, and for which that he had a talent, appears by a small piece preserved at Chiswick: the colouring is very indifferent, but the trees freely and masterly imagined. He was no sooner at Rome, than he found himself in his sphere. He felt that nature had not formed him to decorate cabinets, but design palaces. He dropped the pencil, and conceived Whitehall. In the state of Venice he saw the works of Palladio, and learned how beautifully taste may be exerted on a less theatre than the capital of an empire. How his abilities distinguished themselves in a spot where they certainly had no opportunity to act, we are not told, though it would not be the least curious part of his history: certain it is, that on the strength of his reputation at Venice, Christian IV. invited him to Denmark and appointed him his architect; but on what buildings he was employed in that country we are yet to learn. James I. found him at Copenhagen, and queen Anne took him in the quality of her architect to Scotland. He served prince Henry in the same capacity, and the place of surveyor-general of the works was granted to him in reversion. On the death of that prince, with whom at least all his lamented qualities did not die, Jones travelled once more to Italy, and
assisted

assisted by ripeness of judgment perfected his taste. The surveyor's place fell, and he returned to England; and as if architecture was not all he had learned at Rome, with an air of Roman disinterestedness he gave up the profits of his office, which he found extremely in debt, and prevailed on the comptroller and paymaster to imitate his example till the whole arrears were cleared.

Grief, misfortunes, and age, terminated his life. He died at Somerset-house July 21, 1651, and on the 26th of the same month was buried in the church of St. Bennet's Paul's-wharf, where a monument erected to his memory was destroyed in the fire of London.



A. Bannerman Sculp.

Major-General Lambert.

ARTISTS DURING THE INTERREGNUM.

GENERAL LAMBERT,

We are told by the author of the English School, was a great encourager of painting and a good performer in flowers: some of his works were at the duke of Leeds's at Wimbledon; and it was supposed that he received instructions from Baptist Gaspar, whom he retained in his service. The general's son John Lambert painted portraits.

HENRY POT,

Of Haerlem, drew the portraits, according to Descamp, of the king, queen, and principal nobility of England, as he supposes, during their exile.

EDWARD MASCALL

Drew a portrait of Cromwell, which the duke of Chandos bought of one Clark, then of the age of 106, but hearty and strong, who had been summoned to London on a cause of lord Coningsby. This man had formerly been servant of Mascall, and had married his widow, and was at that time possessed of 300*l.* a year at Trewellin in Herefordshire. He had several pictures painted by Mascall.

——— HEYWOOD.

Of this person I find no mention but that in 1650 he drew the portrait of general Fairfax, which was in the possession of Mr. Brian Fairfax.

PAINTERS, &c. IN THE REIGN OF CHARLES II.

CORNELIUS BOLL,

A painter of whom I find no particulars, but that he made views of London before the fire; which proves that he was here early in the reign of Charles II. if not in the preceding; these views were at Sutton-place in Surrey, and represented Arundel-house, Somerset-house and the Tower. Vertue, who saw them, says, they were in a good free taste.

JOHN FREEMAN,

An historic painter, was a rival of Fuller; which seems to have been his greatest glory. He was thought to have been poisoned in the West Indies, but however died in England, after having been employed in painting scenes for the theatre in Covent-garden.

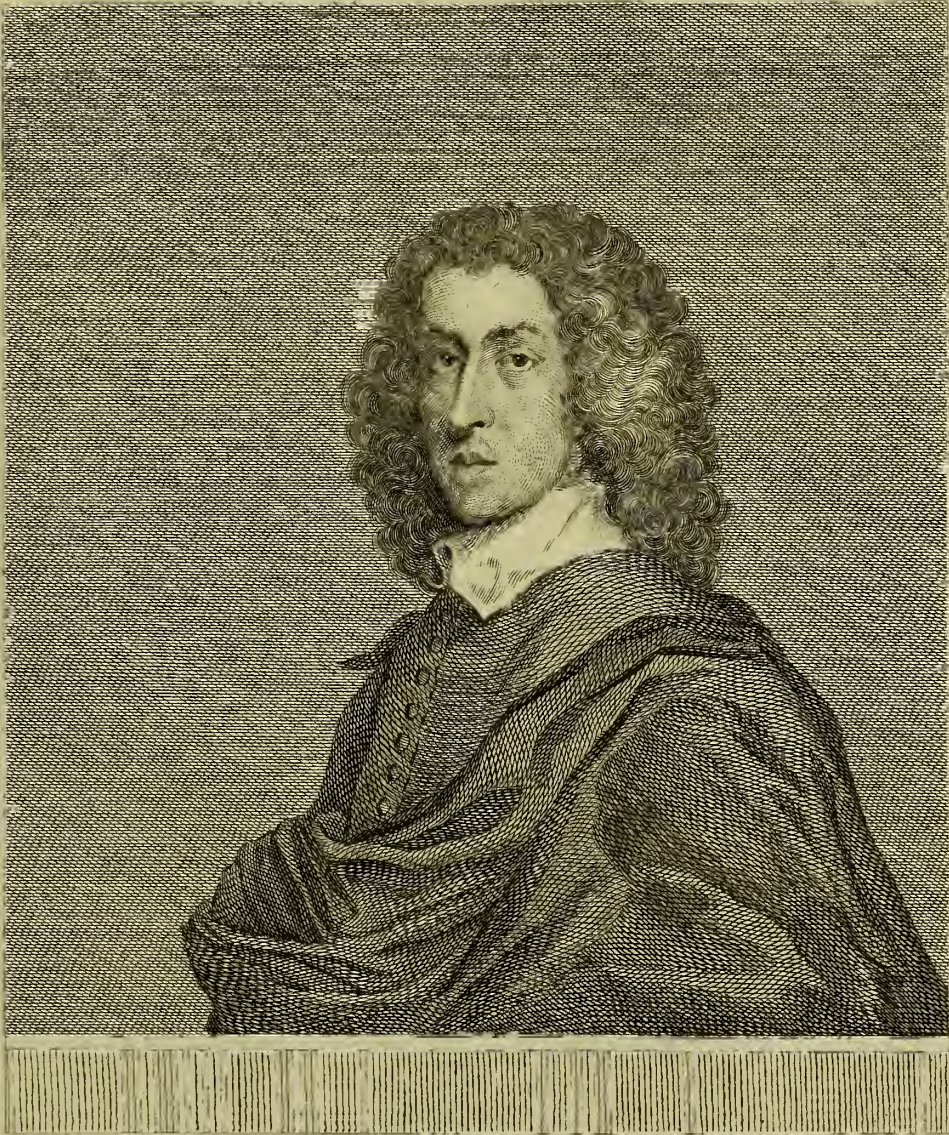
REMEE or REMIGIUS VAN LEMPUT,

Was born at Antwerp, and arrived at some excellence by copying the works of Vandyck: he imitated too with success the Flemish masters, as Stone did the Italians: and for the works of Lely, Remée told that master that he could copy them better than Sir Peter could himself. He died in November 1675, and was buried in the church-yard of Covent-garden, as his son Charles had been in 1651. His daughter was a paintress.

ROBERT STREATER,

Was appointed serjeant-painter at the restoration. He was the son of a painter, was born in Covent-garden, 1624, and studied under Du Moulin. Streater did not confine himself to any branch of his art, but succeeded best in architecture, perspective, landscape and still life.

At Oxford, Streater painted too the chapel of All-souls, except the Resurrection, which is the work of Sir James Thornhill. Vertue saw a picture, which he commends, of a Dr. Prujean, in his gown and long hair, one hand on a death's head and the other on some books, with this inscription, *Amicitia ergo pinxit Rob. Streater:*
and



A. Baunerman Sculp.

ipse pinx.

ROBERT STREATER. —





A. Bannerman Sculp.

VAN SON. —

and in the possession of a captain Streater, the portrait of Robert by himself; of his brother Thomas by Lankrink; and of Thomas's wife, the daughter of Reméc, by herself. Vertue had also seen two letters, directed to serjeant Streater at his house in Long-acre; the first from the earl of Chesterfield, dated June 13, 1678, mentioning a picture of Mutius Scævola, for which he had paid him 20*l.* and offering him 160*l.* if he would paint six small pictures with figures. His lordship commends too the story of Rinaldo, bought of Streater, but wishes the idea of the hero had been taken from the duke of Monmouth, or some very handsome man. The other letter was from the earl of Bristol, at Wimbledon, about some paintings to be done for him.

Other works of Streater were ceilings at Whitehall; the war of the giants at Sir Robert Clayton's; Moses and Aaron, at St. Michael's Cornhill; and all the scenes at the old play-house. He died in 1680, at the age of 56, not long after being cut for the stone, though Charles II. had so much kindness for him as to send for a surgeon from Paris to perform the operation. He had a good collection of Italian books, prints, drawings and pictures, which, on the death of his son in 1711, were sold by auction. Among them were the following by Streater himself, which at least show the universality of his talent: Lacy the player; a hen and chickens; two heads; an eagle; a landscape and flowers; a large pattern of the king's arms; Isaac and Rebecca; fruit pieces; Abraham and Isaac; the nativity; Jacob's vision; Mary Magdalen; building and figures; two dogs. They sold, says Vertue, for no great price; some for five pounds, some for ten.

HENRY ANDERTON

Was a disciple of Streater, whose manner he followed in landscape and still-life. He afterwards travelled to Italy, and at his return took to portrait painting. Having drawn the famous Mrs. Stuart, duchess of Richmond, he was employed by the king and court, and even interfered with the business of Sir Peter Lely. Anderton died soon after the year 1665.

FRANCIS VANSON, OR VANZON,

Was born at Antwerp, and learned of his father, a flower painter; but he came early into England, and marrying Streater's niece, succeeded to much of her uncle's business. Vertue and Graham commend the freedom of his pencil, but his subjects were ill-chosen. He painted still-life, oranges and lemons, plate, damask curtains, cloths of gold, and that medley of familiar objects which strike the ignorant vulgar. His patron was the earl of Radnor, who at his house in St. James's square had nearly eighteen or twenty of his works, over doors and chimneys, &c.: there was one large piece, loaded with fruit, flowers, and dead game by him, and his own portrait in it, painted by

Laguerre, with a hawk on his fist. He lived chiefly in Long-acre, and lastly in St. Alban's-street, where he died in 1700, above fifty years of age.

MR. WILLIAM LIGHTFOOT,

An English painter of perspective, landscape, and architecture, in which last science he practised too, having some share in the Royal-exchange. He died about 1671.

JOSEPH BUCKSHORN,

A Dutchman, was a scholar of Lely, whose works he copied in great perfection, and some of Vandyck's, particularly the earl of Strafford, which was in the possession of Watson earl of Rockingham. Vertue mentions the portraits of Mr. Davenant and his wife, son of Sir William, by Buckshorn. He painted draperies for Sir Peter, and dying at the age of 35, was buried at St. Martin's.

———— DAVENPORT,

A scholar of Lely, and good imitator of his manner, lived afterwards with his fellow disciple Greenhill; and besides painting had a talent for music and a good voice. He died in Salisbury-court, in the reign of king William, aged about 50.

JOHN BAPTIST GASPARS

Was born at Antwerp, and studied under Thomas Willeborts Bossaert, a disciple of Rubens. Baptist Gaspar (who must not be confounded with Baptist Monoyer, the flower painter) came into England during the civil war, and entered into the service of general Lambert: upon the restoration he was employed by sir Peter Lely to paint his postures, and was known by the name of Lely's Baptist. He had the same business under Riley and sir Godfrey Kneller. He drew well, and made good designs for tapestry. The portrait of Charles II. in painter's-hall, and another of the same prince with mathematical instruments in the hall of St. Bartholomew's hospital, were painted by this Baptist, who died in 1691, and was buried at St. James's.

JEREMY VANDER EYDEN,

A portrait painter of Brussels, copied and painted draperies for sir Peter, till marrying he settled in Northamptonshire, where he was much employed, particularly by the earls of Rutland and Gainsborough and the lord Sherard, at whose house he died about 1697, and was buried at Staplefort in Leicestershire.

Mrs.



Ipsa pinx.

T. Chambers sculp.

M^{rs}. ANN KILLIGREW.



MRS. ANNE KILLIGREW,

Daughter of doctor Henry Killigrew master of the Savoy, and one of the prebendaries of Westminster, was born in St. Martin's-lane, London, a little before the restoration. She was maid of honour to the duchess of York, and died of the small-pox in 1685, in the 25th year of her age.

Her poems were published after her death in a thin quarto, with a print of her, taken from a portrait drawn by herself, which is in a much better style than her poetry, and evidently in the manner of sir Peter Lely. She drew the pictures of James II. and of her mistress, Mary of Modena; some pieces of still-life and of history: three of the latter she has recorded in her own poems, St. John in the wilderness, Herodias with the head of that saint, and two of Diana's nymphs. At admiral Killigrew's sale 1727, were the following pieces by her hand: Venus and Adonis; a satyr playing on a pipe; Judith and Holofernes; a woman's head; the Graccs dressing Venus; and her own portrait: "These pictures," says Vertue, "I saw, but can say little." She was buried in the chapel of the Savoy, where is a monument to her memory.

————— BUSTLER,

According to Graham, page 405, was a Dutch painter of history and portraits. Mr. Elsum of the Temple, whose tracts on painting I have mentioned, had a picture of three boors painted by this man, the landscape behind by Lankrink, and a little dog on one side by Hondius.

DANIEL BOON,

A native of Holland, was a droll painter, which turn he meant to express both in his large and small pieces. He lived to about the year 1700. There is a mezzotinto of him playing on a violin.

ISAAC PALING,

A Dutchman, scholar of Abraham Vander Tempel, was many years in England, and practised portrait-painting. He returned to his own country in 1682.

HENRY PAERT or PEART,

A disciple of Barlow, and afterwards of Henry Stone, from whom he contracted a talent for copying, which he exerted on most of the historic pieces of the royal collection.

tion. I suppose he was an indifferent performer; for Graham says he wanted a warmth and beauty of colouring, and that his copies were better than his portraits. Vertue mentions a half length of James earl of Northampton, copied from a head by Paert, who then lived in Pall-mall. He died in 1697, or 98.

PARREY WALTON,

Though a disciple of Walker, was little more than a journeyman to the arts. He understood hands, and, having the care of the royal collection, repaired several pictures in it. His son was continued in the same employment, and had an apartment in Somerset-house. The copy, which is at St. James's, of the Cyclops by Luca Giordano at Houghton, was the work of the latter. The father painted still-life, and died about the year 1700.

THOMAS FLATMAN,

Another instance of the union of poetry and painting, and of a profession that seldom accords with either, was bred at the Inner Temple, but I believe neither made a figure nor staid long there; yet among Vertue's MSS. I find an eprigram written by Mr. Oldys on Flatman's three vocations, as if he had shone in all, though in truth he distinguished himself only in miniature:

Should Flatman for his client strain the laws,
The Painter gives some colour to the cause:
Should critics censure what the Poet writ,
The Pleader quits him at the bar of wit.

Mr. Tooke, school-master of the charter-house, had a head of his father by Flatman, which was so well painted that Vertue took it for Cooper's: and lord Oxford had another limning of a young knight of the bath in a rich habit, dated 1661, and with the painter's initial letter F. which was so masterly, that Vertue pronounces Flatman equal to Hoskins, and next to Cooper.

Mrs. Hoadley, first wife of the late bishop of Winchester, and a mistress of painting herself, had Flatman's own head by him. Another was finished by Mrs. Beale, Dec. 1681, as appears by her husband's pocket-book, from which I shall hereafter give several other extracts. The same person says, "Mr. Flatman borrowed of my wife her copy of lady Northumberland's picture from sir Peter Lely."

Flatman was born in Aldersgate-street, educated in Wykeham's school near Winchester, and in 1654 was elected fellow of New-college, but left Oxford without taking



Hayls pinxit

A. Walker sculp.

taking a degree. Some of his poems were published in a volume with his name; others, with some singular circumstances relating to them, are mentioned by Anthony Wood. Flatman had a small estate at Tishton, near Diss in Norfolk; and dying Dec. 8, 1688, was buried in St. Bride's, London, where his eldest son had been interred before him; his father, a clerk in chancery, and then fourscore, surviving him.

Flatman received a mourning-ring with a diamond worth 100*l.* for his poem on the death of lord Ossory.

JOHN HAYLS,

Remarkable for copying Vandyck well, and for being a rival of Lely. He lived in Southampton-street, Bloomsbury, and, dying there suddenly in 1679, was buried in St. Martin's.

HENRY GASCAR

Was a French portrait-painter, patronised by the duchess of Portsmouth, and, in compliment to her, much encouraged. Graham speaks of his tawdry style, which was more the fault of the age than of the painter. The pomp of Louis XIV. infected Europe: and Gascar, whose business was to please, succeeded as well in Italy as he had in England, from whence he carried above 10,000*l.* At Chesterton, Vertue saw a head, in armour, of Edmund Verney, with Gascar's name to it. His best performance was a half length, at lord Pomfret's, of Philip earl of Pembroke, which he drew by stealth, by order of his patroness, whose sister lord Pembroke had married.

SIMON VARELST,

A real ornament of Charles's reign, and one of the few who have arrived at capital excellence in that branch of the art, was a Dutch flower-painter. It is not certain in what year he arrived in England: his works were extremely admired, and his prices the greatest that had been known in this country. The duke of Buckingham patronised him; but having too much wit to be only beneficent, and perceiving the poor man to be immoderately vain, he piqued him to attempt portraits. Varelst, thinking nothing impossible to his pencil, fell into the snare, and drew the duke himself; but crowded it so much with fruits and sun-flowers, that the king, to whom it was shown, took it for a flower-piece. However, he was laughed at till he was admired, and sir Peter Lely himself became the real sacrifice to the jest: he lost much of his business, and retired to Kew, whilst Varelst engrossed the fashion, and for one half length was paid an hundred and ten pounds. His portraits were exceedingly laboured, and finished with the same delicacy as his flowers, which he continued to introduce into them. In 1680 Varelst, with his
brothers

brothers Harman, Henny, and Parmentière, all painters, went to Paris, but staid not long. Varelst was shut up towards the end of his life, but at last recovered his senses, though not his genius, and lived to a great age, certainly as late as 1710, and died in Suffolk-street.

His brother Harman Varelst lived some time at Vienna, till the Turks besieged it in 1683. He painted history, fruit and flowers, and dying about 1700, was buried in St. Andrew's Holborn. He left a son of his profession called Cornelius, and a very accomplished daughter, who painted in oil, and drew small histories, and portraits both in large and small, understood music, and spoke the Latin, German, Italian, and other languages.

MICHAEL WRIGHT

Was born in Scotland, but came to London at the age of 16 or 17, and proved no bad portrait-painter. In 1672 he drew for Sir Robert Vyner a whole length of prince Rupert in armour, with a large wig. On the back he wrote the prince's titles at length, and his own name thus: Jo. Michael Wright Lond. pictor regius pinxit 1672. The earl of Oxford had a half length by him of sir Edward Turner, son of sir Edward, speaker of the house of commons and chief baron. He, thereon, called himself Jos. Michael Wright *Anglus*, 1672, but on the portraits of the judges in Guildhall he wrote *Scotus*. Two of his most admired works were a Highland laird, and an Irish tory, whole lengths, in their proper dresses, of which several copies were made. At Windsor is his large picture of John Lacy the comedian, in three different characters, Parson Scruple in the Cheats, Sandy in the Taming of the Shrew, and Monsieur de Vice in the Country Captain. It was painted in 1675, and several copies taken from it. He twice drew a duke of Cambridge, son of king James, perhaps the two children who bore that title; one of them is in the king's closet at St. James's. He painted too a ceiling in the king's bed-chamber at Whitehall.

Wright attended Roger Palmer earl of Castlemaine, as steward of his household, on his embassy to the pope. Wright left a son at Rome, who was master of languages, and died there. He had a nephew too of his own name, educated at Rome, but who settled in Ireland, where he had so much success, that he gained 900*l.* the first year, and was always paid 10*l.* a head. Pooley and Magdalen Smith were there at the same time; the latter and young Wright were rivals.

——— READER,

A scholar of Soest, was son of a clergyman, and born at Maidstone in Kent. He lived some time at a nobleman's in the west of England, and at last died poor in the Charter-house,

THOMAS

THOMAS MANBY,

An English landscape-painter, who had studied in Italy, from whence he brought a collection of pictures that were sold in the Banqueting-house. He died about 1690.

NICHOLAS BYER,

Born at Drontheim in Norway, painted both history and portraits. He was employed by sir William Temple, for three or four years, at his house at Shene near Richmond, where he died. All that Graham knew remarkable relating to him was, that he was the first man buried in St. Clement's Dane's after it was rebuilt, which had been founded by his countrymen.

THOMAS STEVENSON,

A scholar of Aggas, who painted landscape in oil, and figures and architecture in distemper.

PHILIP DUVAL,

A Frenchman, studied the Venetian school under Le Brun, and afterwards in Italy. He came to England, and painted several pictures. One for the famous Mrs. Stuart duchess of Richmond represented Venus receiving armour from Vulcan for her son. The head-dress of the goddess, her bracelets, and the Cupids, had more the air of Versailles than Latium. On the anvil was the painter's name, and the date 1672. Notwithstanding the good breeding of his pencil, Duval was unsuccessful; but Mr. Boyle finding in him some knowledge of chemistry, in which he had hurt his small fortune, generously allowed him an annuity of 50*l*. On the death of his patron Duval fell into great indigence, and at last became disordered in his senses. He was buried at St. Martin's about 1709.

EDWARD HAWKER

Succeeded sir Peter Lely in his house, but not in his reputation. He painted a whole length of the duke of Grafton, from which there is a print, and a head of Sir Dudley North. He was a poor knight of Windsor, and was living in 1721, aged fourscore.

SIR JOHN GAWDIE,

Born in 1639, was deaf and dumb, but compensated part of these misfortunes by a talent for painting, in which he was not unsuccessful. He had learned of Lely, intending

tending it for his profession, but, on the death of his elder brother, only continued it for his amusement.

B. FLESSHIER,

Another obscure painter mentioned by Vertue, and a frame-maker too, lived in the Strand, near the Fountain Tavern; yet he probably was not a very bad performer, as a large piece of fruit painted by him was thought worthy of a place in sir Peter Lely's collection, as another was in that of king Charles the first. At lord Dysart's at Ham-house are a landscape and two pretty small sea pieces by him.

BENEDETTO GENARO,

A nephew and disciple of Guercino, and resembling him in his works. He imitated his uncle's extravagantly dark shades, caught the roundness of his flesh, but with a disagreeable lividness, and possessed at least as much grace and dignity. He came to England, and was one of Charles's painters. In king James's catalogue are mentioned twelve of his hand: most of them, I believe, are still in the royal palaces; four are at Windsor. At Chatsworth are three by him; and Lot and his daughters at Coudray. His Hercules and Deianira was sold at Streater's sale for 11*l*. He was born in 1633, and died in 1715.

JACOB PEN,

A Dutch painter of history, commended by Graham. There is a St. Luke by him in Painters'-hall. He died about 1686.

———— SUNMAN,

A native of Holland, came to England in the reign of Charles II. and got into good business after the death of sir Peter Lely; but, having drawn the king with less applause than Riley, he was disgusted, and retired to Oxford, where he was employed by the University, and painted for them the large pictures of their founders now in the picture-gallery. He drew dean Fell, father of the bishop, and Mr. William Adams, son of him who published the Villare Anglicanum. In term-time Sunman went constantly to Oxford; the rest of the year he passed in London, and died at his house in Gerard-street about 1707.

———— SHEPHARD,

An English artist, of whom I can find no record, but that he lived in this reign
near

near the Royal Exchange, painted Thom. Killigrew with his dog, now at lord Godolphin's, and retired into Yorkshire, where he died.

———— STEINER,

A Swiss, scholar of one Warner, whose manner he imitated, was also an architect. Standing on the walls at the siege of Vienna, he was wounded in the knee. The latter part of his time he lived in England, and died at Mortlake.

PETER STOOP,

A Fleming, was settled with his family at Lisbon, from whence they followed Catherine of Portugal to England. Peter painted battles, huntings, processions, &c. and his brothers Roderigo and Theodoric engraved them. If the pictures were equal to the plates from them, which are extremely in the manner of Della Bella, Peter was an artist of great merit. Stoop lived in Durham-yard, and when an aged man retired to Flanders about 1678, where he died eight years afterwards.

———— WAGGONER,

An unknown name, by whom there is a view of the fire of London in Painters'-hall.

ALEXANDER SOUVILLE,

A Frenchman, discovered only by Vertue from a memorandum in the account-books at the Temple:

“ October 17, 1685. The eight figures on the north-end of the Paper-buildings in the King's-bench-walks in the Inner-temple were painted by monsieur Alexander Souville.”

ADRIAN HENNY or HENNIN,

One of the last painters who arrived in the reign of Charles II. Little is known of him, but that, having been two years in France, he adopted the manner of Gaspar Poussin. Vertue thought he came in 1680; if so, the title-plate to a history of Oxford designed by him, and engraved by White in 1674, must have been done antecedent to his arrival. He painted much at Eythorp, the seat of Dormer lord Carnarvon, now of sir William Stanhope, and died here in 1710.

HERBERT TUER

Was second son of Theophilus Tuer, by Catherine, niece of Mr. George Herbert, the poet. Herbert applied to painting, and made good progress in portraits, as appears by some small ones of himself and family, now in England, where however they are little known. It is believed that he died at Utrecht, where in the Painters'-hall is said to be a head finely coloured by him.

WILLIAM GIBSON,

Nephew of the dwarf, was taught by him and sir Peter Lely, and copied the latter happily; but chiefly practised miniature. He bought great part of sir Peter's collection, and added much to it. Dying of a lethargy in 1702 at the age of 58, he was buried at Richmond.

EDWARD GIBSON,

Son of the dwarf, began with painting portraits in oil, but changed that manner for crayons. His own picture done by himself in this way 1690, was at Tart-hall. Edward died at the age of 33, and was buried at Richmond.

JOHN DIXON,

Scholar of sir Peter Lely, painted both in miniature and crayons, but mostly the former. In the latter was his own head. In water-colours there are great numbers of his works; above sixty were in lord Oxford's collection, both portraits and historics, particularly, Diana and her nymphs bathing, after Polenburgh, and a sleeping Venus, Cupids, and a satyr. These were his best works. He was keeper of the king's picture closet; and in 1698 was concerned in a bubble lottery. The whole sum was to be 40,000*l.* divided into 1214 prizes, the highest prize in money 3000*l.* the lowest 20*l.* One prize, a collection of limnings, he valued so highly, that the person to whom it should fall might, in lieu of it, receive 2000*l.* Each ticket was twenty shillings. Queen Anne, then princess, was an adventurer. This affair turned out ill; and Dixon, falling into debt, removed for security from St. Martin's lane, where he lived, to the King's-bench walks in the Temple, and latterly to a small estate he had at Thwaite near Bungay in Suffolk; where he died about 1715, and where his widow and children were living in 1725. Dixon, adds Vertue, once bought a picture for a trifle at a broker's, which he sold to the Duke of Devonshire for 500*l.* but does not specify the hand or subject.

ALEXANDER MARSHALL,

Performer in water-colours, who painted on vellum a book of Mr. Tradescant's
choicest

choicest flowers and plants. At doct^r Freind's Vertue saw several pretty large pieces after Vandyck, the flesh painted very carefully.

WILLIAM HASSEL,

Another painter known only to the industry of Mr. Vertue, who saw an oval miniature of a Scotch gentleman, which being engraved by P. Vanderbank, was falsely inscribed *lord Marr*. The mark on the picture was W. H. 1685. This, says Vertue, I think, was William Hassel. I am since informed that Mr. Hassel not only painted in miniature but in oil.

MATTHEW SNELLING,

A gentleman who painted in miniature, and that (being very gallant) seldom but for ladies. In Mr. Rose's sale 1723 was a head of Snelling by Cooper 1644, finely painted, but the hands and drapery poor. Mr. Beale mentions him in one of his pocket-books, for sending presents of colours to his wife in 1654 and 1658; and that in 1678 Mr. Snelling offered him thirty guineas for a Venus and Cupid after Rottenhamer, for which he asked forty guineas, and which was worth fifty.

CHARLES BEALE,

Who was born May 28, 1660, painted both in oil and water-colours, but mostly in the latter, in which he copied the portrait of doct^r Tillotson. His cypher he wrote thus on his works CB. The weakness in his eyes did not suffer him to continue his profession above four or five years. He lived and died over-against St. Clement's at Mr. Wilson's a banker, who became possessed of several of his pictures for debt; particularly of a double half-length of his father and mother, and a single one of his mother, all by Lely. I have Mrs. Beale's head and her son Charles's, in crayons by her; they were Vertue's: and her own and her son's, in water-colours, strongly painted, but not so free as the crayons.

ELIZABETH NEAL

Is only mentioned in De Bie's Golden Cabinet, published in 1662: he speaks of her as residing in Holland, and says she painted flowers so well, that she was likely to rival their famous Zeghers; but he does not specify whether she worked in oil or water-colours.

NICHOLAS DE HELTSTOKADE

Of Nimeguen, painted the king of England, which Descamps conjectures to have been Charles II.

CAIUS

ARTISTS IN THE REIGN OF CHARLES II.

CAIUS GABRIEL CIBBER, or CIBERT,

Son of a cabinet-maker to the king of Denmark, was born at Flensburg in the duchy of Holstein, and, discovering a talent for sculpture, was sent at the king's expence to Rome. He came to England not long before the Restoration, and worked for John Stone, son of Nicholas; who going to Holland, and being seized with a palsy, Cibber his foreman was sent to conduct him home. His son, who has dignified so many trifling anecdotes of players, by the expressive energy of his style, has recorded nothing of a father's life who had such merit in his profession. I can only find that he was twice married, and that by his second wife, descended from the ancient family of Colley in Rutlandshire, he had 6000*l.* and several children, among whom was the well-known Laureat, born in 1671 at his father's in Southampton-street, facing Southampton-house. Gabriel Cibber the statuary was carver to the king's closet, and died about 1700 at the age of 70. His son had a portrait of him by old Laroon, with a medal in his hand. I have one in water-colours with a pair of compasses, by Christian Riehter; probably a copy from the former, with a slight variation. What is wanting in circumstances is more than compensated by his works. The most capital are the two figures of Melancholy and Raving Madness before the front of Bedlam. The bas-reliefs on two sides of the Monument are by his hand too. So are the fountain in Soho-square, and one of the fine vases at Hampton-court, said to be done in competition with a foreigner who executed the other; but nobody has told us which is Cibber's. He carved most of the statues of kings round the Royal-exchange, as far as king Charles, and that of sir Thomas Gresham in the piazza beneath. The first duke of Devonshire employed him much at Chatsworth; where two sphinxes on large bases, well executed and with ornaments in good taste, are of his work, and till very lately there was a statue of Neptune in a fountain, still better. He carved there several door-cases of alabaster with rich foliage, and many ornaments in the chapel; and on each side of the altar is a statue by him, Faith and Hope: the draperies have great merit, but the airs of the heads are not so good as that of the Neptune. Cibber built the Danish church in London, and was buried there himself, with his second wife, for whom a monument was erected in 1696. The son will be known as long as the *Careless Husband* and the *Memoirs of his own Life* exist; and so long the injustice of calling the figures at Bedlam ---"his brazen brainless brothers,"---and the peevish weakness of thrusting him into the *Dunciad* in the room of Theobald, the proper hero, will be notorious.

GRINLING



A. Bannerman, Sculp.





GRINLING GIBBONS.

GRINLING GIBBONS,

An original genius. Vertue had received two different accounts of his birth; from Murray the painter, that he was born in Holland of English parents, and came over at the age of nineteen; from Stoakes (relation of the Stones,) that his father was a Dutchman, but that Gibbons himself was born in Spur-alley, in the Strand. This is circumstantial; and yet the former testimony seems most true, as Gibbons is an English name, and Grinling probably Dutch. He afterwards lived, added Stoakes, in Bell-savage-court, on Ludgate-hill, where he carved a pot of flowers which shook surprisingly with the motion of the coaches that passed by. It is certain that he was employed by Betterton on the decorations of the Theatre in Dorset-garden, where he carved the capitals, cornices, and eagles. He lived afterwards at Deptford, in the same house with a musician, where the beneficent and curious Mr. Evelyn found and patronised them both. This gentleman, sir Peter Lely, and Bap. May, who was something of an architect himself, recommended Gibbons to Charles II. who, though too indolent to search for genius, and too indiscriminate in his bounty to confine it to merit, was always pleased when it was brought home to him. He gave the artist a place in the board of works, and employed his hand on the ornaments of most taste in his palaces, particularly at Windsor.

Gibbons died Aug. 3d, 1721, at his house in Bow-street, Covent-garden; and in November of the following year, his collection, a very considerable one, of pictures, models, &c. was sold by auction. Among other things were two chimney-pieces of his own work, the one valued at 100*l.* the other at 120*l.*; his own bust in marble, by himself, but the wig and eravat extravagant; and an original of Simon the engraver, by sir Peter Lely, which had been much damaged by the fall of Gibbons's house.

There are two different prints of Gibbons by Smith, both fine; the one with his wife, after Closterman; the other from a picture at Houghton, by sir Godfrey Kneller, who has shown himself as great in that portrait as the man who sat to him.

CAPTAIN WILLIAM WINDE

Was born at Bergen-op-Zoom. His performances were: the house at Cliefden, the duke of Newcastle's in Lincoln's-inn-fields Coomb-abbey for lord Craven; and he finished Hempstead Marshal for the same peer, which had been begun by his master, and in the plans of which he made several alterations. In his son's sale of drawings and prints in 1741, were several of the father's designs for both these latter houses. They were dated from 1663 to 1695.

———— MARSH,

 MARSH,

Says Vertue, designed the additional buildings at Bolsover, erected after the Restoration, and was the architect of Nottingham-castle.

MONSIEUR POUGET,

A French architect, conducted the building of Montagu-house, in 1678. What it wants in grace and beauty, is compensated by the spaciousness and lofty magnificence of the apartments. It is now the British Museum.

SIR CHRISTOPHER WREN,

Of an ancient family in the bishopric of Durham, was son of a dean of Windsor, and nephew of Matthew, bishop, successively, of Hereford, Norwich, Ely. He was born at London in 1632, and educated at Oxford. His mathematical abilities unfolded themselves so early, that by twenty he was elected professor of astronomy at Gresham-college, and eight years afterwards Savilian professor of astronomy at Oxford. His discoveries in philosophy, mechanics, &c. contributed to the reputation of the newly established Royal society; and his skill in architecture had raised his own name so high, that in the first year of the Restoration he was appointed coadjutor to sir John Denham, surveyor of the works, whom he succeeded in 1668. Three years before that he had visited France, and unfortunately went no farther---the great number of drawings he made there from their buildings, had but too visible influence on some of his own---but it was so far lucky for sir Christopher, that Louis XIV. had erected palaces only, no churches. St. Paul's escaped, but Hampton-court was sacrificed to the god of false taste. In 1680 he was chosen president of the Royal society; was in two parliaments, was twice married, had two sons and a daughter, and died in 1723, at the age of ninety-one, having lived to see the completion of St. Paul's; a fabric, and an event, which one cannot wonder, left such an impression of content on the mind of the good old man, that, being carried to see it once a year, it seemed to recall a memory that was almost deadened to every other use. He was buried under his own fabric, with four words that comprehend his merit and his fame: *Si quæras monumentum, circumspice.*

Besides his works in architecture, Wren had a talent for design, and drew a view of Windsor, which was engraved by Hollar; and eight or ten plates for Dr. Willis's Anatomy of the brain, 1664. Many drawings by sir Christopher, particularly for St. Paul's, were sold in his son's auction, a few years ago.



Hugh Howard Esq.

PAINTERS &c. IN THE REIGN OF JAMES II.

N. HEUDE

Lived in the reign of James II. and painted in the manner of Verrio, to whom he is said to have been assistant. He painted a stair-case at the lord Tyrconnel's, in Arlington-street, now demolished, and a ceiling at Bulstrode, in both which he placed his own portrait and name. He was master of Mr. Carpenter, the statuary.

WILLIAM DE KEISAR,

Of Antwerp, was bred a jeweller, in which profession he became very eminent; but having been well educated, and taught to draw, he had a strong bent towards that profession, and employed all his leisure on it, practising miniature, enamel, and oil-colours, both in small and large. Vertue says, he fixed at last wholly on the former; Graham, that he painted in little after the manner of Elsheimer, that he imitated various manners, drew cattle and birds, and painted tombs and bas-reliefs, in imitation of Vergazon, and that he worked some time with Loten, the landscape-painter. This last circumstance is not very probable; for Vertue, who was acquainted with his daughter, gives a very different account of his commencing painter by profession. Having painted some altar-pieces at Antwerp, his business called him to Dunkirk, where he drew a picture for the altar of the English nuns. They were so pleased with it, that they persuaded Keisar to go to England, and gave him letters of recommendation to lord Melfort, then in favour with king James. The enthusiastic painter could not resist the proposal; he embarked on board an English vessel, and, without acquainting his wife or family, sailed for England. His reception was equal to his wishes. He was introduced to the king, who promised to countenance him; and several persons of rank, who had known him at Antwerp, encouraged him in his new vocation. Transported with his prospect, he sent for his wife, ordering her to dismiss his workmen, and convert his effects into money. Within half a year the bubble burst; the Revolution happened, Keisar's friends could no longer be his protectors, his business decreased, and the pursuit of the philosopher's stone, to which he had recourse in his despair, completed his ruin. He died at the age of 45, in four or five years after the Revolution. He left a daughter, whom he had taken great pains to instruct in his favourite study, and with success. She painted small portraits in oil, and copied well; but marrying one Mr. Humble, a gentleman, he would not permit her to follow the profession. After his death she returned to it, and died in December 1724. She had several pictures by her father's hand, particularly a St. Catherine, painted for the queen dowager's chapel at Somerset-house, and his own head in water-colours by himself.

JOHN SYBRECHT,

Of Antwerp, painted landscapes, and had studied the views on the Rhine, his drawings of which, in water-colours, are more common than his pictures. The duke of Buckingham returning through Flanders from his embassy to Paris, found Sybreeht at Antwerp, was pleased with his works, invited him to England, and employed him at Cliefden. He died in 1703, aged 73, and was buried in St. James's.

HENRY TILSON

Was grandson of Henry Tilson, bishop of Ely, born in Yorkshire, and who died in 1655. Young Henry was bred under sir Peter Lely; after whose death he went to Italy in company with Dahl, and staid seven years, copying the works of the best masters with great diligence. He succeeded in portraits, both oil and crayons, and was likely to make a figure, when he grew disordered in his senses, and shot himself at the age of 36. He was buried at St. Dunstan's in the West. He painted his own portrait two or three times; once with a pencil in his hand, leaning on a bust. Behind it was written H. Tilsona. Roma, 1687. He drew a large family-picture of his father, mother, a younger brother, a sister, and himself.

— FANCATI,

An Italian, copied the portraits of James and his queen with a pen, from the originals of Kneller. They were highly laboured, and came into the possession of Mr. George Clarke, of Oxford.



N. Larcilliere pinx.

T. Chambers sculp.

JOHN SYBRECHT.



HENRY TILSON.



G. Kneller pinx.

T. Chambers sculp.

JOHN BAPTIST MONOYER.

PAINTERS, &c. IN THE REIGN OF KING WILLIAM.

JOHN ZACHARY KNELLER,

Who was thirteen years older than sir Godfrey, came to England with him, and painted in fresco, architecture, and still-life, in oil, and afterwards in water-colours, in which he copied several of his brother's heads. Sir Godfrey drew his portrait, one of his best works. Of John's was a piece of still-life with a great tankard in the middle; and a small head of Wyck, almost profile, in oil, in the possession of Dr. Barnard, bishop of Derry, with the names of both artists, dated 1684. He died in 1702, in Covent-garden, and was buried in that church.

JOHN JAMES BAKKER

Painted draperies for Kneller, and went to Brussels with him in 1697, where sir Godfrey drew the elector of Bavaria on a white horse. I don't know whether Bakker ever practised for himself. He was brother of Adrian Bakker, who painted history and portraits at Amsterdam, and died in 1686.

JACOB VANDER ROER,

One of Kneller's assistants, was scholar of J. De Baan. He lived many years in London; and died at Dort.

JOHN PIETERS

Was born at Antwerp, and learned of Eykens, a history-painter. He came to England in 1685, at the age of eighteen, and was recommended to sir Godfrey, for whom he painted draperies, but quitted in 1712, and was employed in the same service by others. His chief business was mending drawings and old pictures, in which he was very skilful. Pieters and Bakker were both kind to Vertue in his youth, and gave him instructions, which he acknowledges with great gratitude. Pieters loved his bottle, and being improvident, was towards the end of his life poor and gouty. He died in 1727, and was buried in the church-yard of St. Martin's.

JOHN BAPTIST MONOYER,

One of the greatest masters that has appeared for painting flowers. They are not so
K 2
exquisitely

exquisitely finished as Van Huysum's, but his colouring and composition are in a bolder style. He was born at Lisle in 1635, and educated at Antwerp as a painter of history, which he soon changed for flowers, and going to Paris in 1663 was received into the academy with applause. He was employed at Versailles, Trianon, Marly, and Meudon; and painted in the hotel de Bretonvilliers at Paris, and other houses. The duke of Montagu brought him to England, where much of his hand is to be seen, at Montagu-house, Hampton-court, the duke of St. Alban's at Windsor, Kensington, lord Carlisle's, Burlington-house, &c. Baptist passed and re-passed several times between France and England; but having married his daughter to a French painter, who was suffered to alter and touch upon his pictures, Baptist was offended, and returned to France no more. He died in Pall-mall in 1699. His son Antony, called young Baptist, painted in his father's manner, and had merit. There is a good print by White from a fine head of Baptist by sir Godfrey Kneller.

HENRY VERGAZON,

A Dutch painter of ruins and landscapes, with which he sometimes was called to adorn the back-grounds of Kneller's pictures, though his colouring was reckoned too dark. He painted a few small portraits, and died in France.

PHILIP BOUL,

A name of whom I find but one note. Vertue says he had seen a pocket-book almost full of sketches and views of Derbyshire, the Peak, Chatsworth, &c. very freely touched, and in imitation of Salvator Rosa, whose works this person studied. Whether he executed any thing in painting I know not.

EDWARD DUBOIS

Was born at Antwerp, and studied under Groenwegen, a landscape painter, who had been in Italy, and several years in England; a course of travels pursued by the disciple, who after a stay of eight years in the former, where he studied the antique, and painted for Charles Emanuel duke of Savoy, came to England, and professed landscape and history painting. He died here about 1699, at the age of 77, and was buried at St. Giles's.

HENRY COOKE

Was born in 1642, and was thought to have a talent for history. He went to Italy, and studied under Salvator Rosa. On his return, neither rich nor known, he lived obscurely in Knaves'-acre, in partnership with a house-painter. Lutterel introduced him
to



A. Bannerman Sculp.

PETER VANDER MEULEN. —

to sir Godfrey Copley, who was pleased with his works, and carried him into Yorkshire, where he was building a new house, in which Cooke painted, and received 150*l*. He then lived five years with the father of Antony Russel, but quarrelling with a man about a mistress whom Cooke kept, by whom he had children, and whom he afterwards married, Cooke killed him and fled. He then went to Italy, and staid seven years, and returning, lived privately till the affair was forgotten. Towards the end of his life he was much employed. By order of king William he repaired the Cartoons, and other pictures in the Royal collection, though Walton had the salary. He finished the equestrian portrait of Charles II. at Chelsea-college, and painted the choir of New-college chapel, Oxford, the stair-case at Ranelagh-house, the ceiling of a great room at the water-works at Islington, and the staircase at lord Carlisle's, in Soho-square. He had sometimes painted portraits, but was soon disgusted with that business, from the caprices of those that sat to him. He died Nov. 18, 1700, and was buried at St. Giles's. I have his own head by him, touched with spirit, but too dark, and the colouring not natural.

PETER VANDER MEULEN,

Brother of the battle-painter so well known for his pictures of the military history of Louis quatorze, was originally a sculptor. Peter, who came into England in 1670, lived to be employed in the same manner by Louis's rival, king William.

PAUL MIGNART

Was son of Nicholas Mignart of Avignon, and nephew of the celebrated Mignart. There is a print by Paul Vansomer, from a picture of the countess of Meath, painted by Paul Mignart, and another, by the same hands, of the ladies Henrietta and Anne, the two eldest daughters of the duke of Marlborough.

FREDERIC KERSEBOOM

Was born at Solingen in Germany in 1632, and went to Amsterdam to study painting, and from thence to Paris in 1650, where he worked for some years under Le Brun, till he was sent to Rome at the expence of the chancellor of France, who maintained him there fourteen years, two of which he passed with Nicolò Poussin, whose manner he imitated; not so well, I should suppose, as Graham asserts, since having been supported so long by a French minister, he probably would have fixed in France if he had made any progress proportionable to that expence. On the contrary, he came to England to paint history; in which not meeting with much encouragement, he turned to portraits. Graham says he was the first who brought over the art of painting on glass. I suppose he means, painting on looking-glass. Kerseboom died in London in 1690, and was buried in St. Andrew's, Holbourn.

SEVONYANS,

 SEVONYANS,

A name, of which I have heard, but can learn nothing, except that he painted a stair-case in a house called Little Montagu-house, the corner of Bloomsbury-square, and the head of doctor Peter of St. Martin's-lane. Yet from his own portrait he appears to have been an able master.

THOMAS PEMBROKE

Was a disciple of Laroon, and imitated his manner both in history and portraits. He painted several pictures for Granville earl of Bath in conjunction with Woodfield, and died at the age of 28.

FRANCIS LE PIPER,

A gentleman artist, who though born to an estate, could not resist his impulse to drawing, which made him ramble over great part of Europe to study painting, which he scarcely ever practised, drawing only in black and white. The same impulse carried him to Grand Cairo, where, as he could see no pictures, I am surprized he did not take to painting. One branch of his genius, that does not seem quite so good-humoured as the rest of his character, was a talent for caricatures. He drew landscapes, etched on silver plates for the tobacco-boxes of his friends, and understood perspective. Towards the end of his life his circumstances were reduced enough to make him glad of turning his abilities to some account.—Becket paid him for designing his mezzotintos. Several heads of grand signiors in sir Paul Rycaut's History were drawn by him, and engraved by Elder. At last Le Piper took to modelling in wax, and thought he could have made a figure in it, if he had begun sooner. On the death of his mother, his fortune being re-established, he launched again into a course of pleasure, contracted a fever, and being bled by an ignorant surgeon who pricked an artery, he died of it in 1698, in Aldermanbury, and was buried in the church of St. Mary Magdalen, Bermondsey, in Southwark.

THOMAS SADLER

Was second son of John Sadler, a master in chancery, much in favour with Oliver Cromwell, who offered him the post of chief-justice of Munster in Ireland, with a salary of 1000*l.* a year, which he refused. Thomas Sadler was educated at Lincoln's-inn, being designed for the law; but having imbibed instructions from sir Peter Lely, with whom he was intimate, he painted at first in miniature for his amusement, and portraits towards the end of his life, having by unavoidable misfortunes been reduced to follow that profession. There remain in his family a small moon-light, part of a
 landscape



Spse pene.

SEVONYANS. —

Bannerman sculp.



A. Bannerman Sculp.

VANDIAST. —

LE PIPER. —

landscape on copper, and a miniature of the duke of Monmouth, by whom and by lord Russel he was trusted in affairs of great moment.

ADRIAN VANDIEST

Was born at the Hague, and learned of his father, a painter of sea-pieces. Adrian came to England at the age of seventeen, and followed both portrait and landscape painting; but was not much encouraged, except by Granville earl of Bath, for whom he worked at his seat, and drew several views and ruins in the west of England. One cannot think him a despicable painter, for seven of his landscapes were in sir Peter Lely's collection. His own portrait with a kind of ragged stuff about his head, and a landscape in his hand, was painted by himself. The gout put an end to an unhappy life in the 49th year of his age, and he was buried in St. Martin's 1704. He left a son who painted portraits.

SIR MARTIN BECKMAN,

Who drew several views, and pieces of shipping, was engineer to Charles II. and planned Tilbury-fort and the works at Sheerness.

HENRY VAN STRAATEN,

A landscape-painter, resided in London about the year 1690 and afterwards. He got much money, but squandered it as fast. One day sitting down to paint, he could do nothing to please himself. He made a new attempt, with no better success. Throwing down his pencils, he stretched himself out to sleep; when thrusting his hand inadvertently into his pocket, he found a shilling: swearing an oath, he said, it is always thus when I have any money. Get thee gone, continued he, throwing the shilling out of the window; and, returning to his work, produced one of his best pieces. This story he related to the gentleman who bought the picture. His drawings are in the style of Ruisdale and Berghem.

J. WOOLASTON,

Born in London about 1672, was a portrait-painter, and happy in taking likenesses, but I suppose never excellent, as his price was but five guineas for a $\frac{3}{4}$ cloth. He married the daughter of one Green, an attorney, by whom he had several children, of which one son followed his father's profession. In 1704 the father resided in Warwick-lane, and afterwards near Covent-Garden. He died an aged man in the Charter-house. Besides painting, he performed on the violin and flute, and played at the concert held at the house of that extraordinary person, Thomas Britton, the small-coal-man,

coal-man, whose picture he twice drew, one of which portraits was purchased by sir Hans Sloane, and is now in the British Museum.

JOHN SCHNELL,

Of whom, or of his works, says Vertue, I never heard, except from his epitaph in St. James's church-yard at Bristol. H. S. E. John Schnell, portrait-painter, born at Basil, April 28, 1672, died Nov. 24, 1714.

SIR RALPH COLE

Appears as the painter of a picture of Thomas Windham, esq. from which there is a mezzotinto. There is also a mezzotint print of Charles II. scraped by him.

HEFELE,

A German, came over as a soldier in king William's Dutch troops, obtained his discharge, and remained here several years, dying, it is said, in queen Anne's reign. He painted landscapes, flowers and insects neatly in water-colours, but with too little knowledge of *chiaro scuro*.

THE BISHOP OF ELY.

Vertue says he had seen two drawings in black-lead by the bishop of Ely, the one of archbishop Dolben from Loggan, the other of archbishop Tenison from White; but he does not specify the name of the bishop. If these portraits were done at the time of Tenison being primate, it was probably Simon Patrick, bishop of Ely, who, says his epitaph, was *illustrious, optimis artibus colendis promovendusque*. But if it was the bishop living when Vertue's MS. is dated, which is 1725, it was Dr. Thomas Green.

SIMON DIGBY,

Bishop of Elfin in Ireland, whose limnings are much commended by Graham. There are some of his lordship's miniatures at Shirburn-castle, particularly a head of Kildare lord Digby, great grandfather of the present lord. The bishop's father was bishop of Dromore, and a branch of the same family with lord Digby, but settled in Ireland. I am told that a taste for the art continues in the bishop of Elfin's descendants, one of whom has a genius for landscape.

SUSAN

SUSAN PENELOPE ROSE,

Daughter of Gibson, the dwarf, and wife of a jeweller, painted in water-colours with great freedom. In Mr. Rose's sale 1723 was a half-length miniature of an ambassador from Morocco, eight inches by six, painted by her in 1682, with the ambassador's names on it; he sat to her and to sir Godfrey Kneller at the same time. I have the portrait of bishop Burnet in his robes as chancellor of the garter, by her. She died in 1700, at the age of 48, and was buried in Covent-garden.

MARY MORE,

A lady who, I believe, painted for her amusement, was grandmother of Mr. Pitfield: in the family are her and her husband's portraits by herself. In the Bodleian library at Oxford is a picture that she gave to it, which by a strange mistake is called sir Thomas More, though it is evidently a copy of Cromwell earl of Essex. Nay, Robert Whitchall, a poetaster, wrote verses to her in 1674, on her sending this supposed picture of sir Thomas More.

WILLIAM TALMAN,

Born at West-Lavington, in Wiltshire, where he had an estate, was comptroller of the works in the reign of king William; but of his life I find scarce any particulars, though he was an architect employed in considerable works. In 1671 he built Thoresby-house, in Nottinghamshire, burned a few years ago, Dynham-house in Gloucestershire 1698, Swallowfield in Berkshire, and Chatsworth. His son John Talman resided much in Italy, and made a large collection of prints and drawings, particularly of churches and altars, many of which were done by himself. Mr. Sadler had many altars and insides of churches at Rome, washed by him in their proper colours, and very well executed. In the same manner he drew several of lord Oxford's curiosities. A few of his drawings are in the library of the Antiquarian Society.

PAINTERS, &c. IN THE REIGN OF QUEEN ANNE.

— BAKER

Painted insides of churches, and some of those at Rome. In Mr. Sykes's sale was a view of St. Paul's since it was rebuilt, but with a more splendid altar.

JAMES BOGDANI

Was born of a genteel family in Hungary; his father being a deputy from the states of that country to the emperor. The son was not brought up to the profession, but made considerable progress by the power of his natural abilities. Fruit, flowers, and especially birds, were his excellence. Queen Anne bespoke several of his pieces, which are still in the royal palaces. He was a man of a gentle and fair character, and lived between forty and fifty years in England, known at first only by the name of the Hungarian. He had realised an easy fortune; but being persuaded to make it over to his son, who was going to marry a reputed fortune, who proved no fortune at all, and other misfortunes succeeding, poverty and sickness terminated his life at his house in Great Queen-street. His pictures and goods were sold by auction at his house, the sign of the Golden Eagle, in Great Queen-street, Lincoln's-inn-fields. His son is in the board of ordnance, and formerly painted in his father's manner.

WILLIAM CLARET

Imitated sir Peter Lely, from whom he made many copies. There is a print from his picture of John Egerton, earl of Bridgwater, done as early as 1680. Claret died at his house in Lincoln's-inn-fields in 1706, and, being a widower, made his house-keeper his heiress.

HUGH HOWARD,

Better known by Prior's beautiful verses to him than by his own works, was son of Ralph Howard, doctor of physic, and was born in Dublin, Feb. 7, 1675. His father being driven from Ireland by the troubles that followed the Revolution, brought the lad to England, whence, discovering a disposition to the arts and belles lettres, he was sent to travel in 1697, and, on his way to Italy, passed through Holland in the train of Thomas earl of Pembroke, one of the plenipotentiaries at the treaty of Ryswick. Mr. Howard proceeded

proceeded as he had intended, and, having visited France and Italy, returned home in October 1700.

He passed some years in Dublin; but the greatest and latter part of his life he spent entirely in England, practising painting, at least with applause: but having ingratiated himself by his fame and knowledge of hands with men of the first rank, particularly the duke of Devonshire and lord Pembroke, and by a parsimonious management of his good fortune, and of what he received with his wife, he was enabled to quit the practical part of his profession for the last twenty years of his life, the former peer having obtained for him the posts of keeper of the state-papers, and pay-master of his majesty's palaces. In this pleasing situation he amused himself with forming a large collection of prints, books, and medals, which at his death (March 17, 1737,) he bequeathed to his only brother Robert Howard, bishop of Elphin, who transported them to Ireland.

Mr. Howard's picture was drawn by Dahl, very like, and published in mezzotinto about a year before his death. Howard himself etched, from a drawing of Carlo Maratti, a head of Padre Resta, the collector, with his spectacles on, turning over a book of drawings.

JOHN VANDER VAART,

Of Harlem, came to England in 1674, and learned of Wyek the father, but did not confine himself to landscape. For some time he painted draperies for Wissing, and portraits and still-life for himself. He twice drew his own portrait, at the age of 30, and of 60; and one of Kerseboom. He was particularly famous for representations of partridges and dead game. In old Devonshire-house in Piccadilly, he painted a violin against a door that deceived every body. When the house was burned, this piece was preserved, and is now at Chatsworth. In 1713, he sold his collection, and got more money by mending pictures than he did in the former part of his life by painting them. He built a house in Covent-garden, of which parish he was an inhabitant above fifty years. He was a man of an amiable character, and dying of a fever in 1721, at the age of seventy-four, was buried in the right-hand aisle of the church of Covent-garden. Vander Vaart, who was a bachelor, left a nephew, Arnold, who succeeded him in the business of repairing pictures.

RHODOLPHUS SHMUTZ

Was born at Basil in Switzerland, and in 1702 came into England, where he painted portraits: Vertue says, "They were well-coloured, his draperies pleasant, and his women graceful." He died in 1714, and was buried at Pancras.

 PREUDHOMME,

Born at Berlin of French parents, and educated in the academy there, went for some time to Italy, returned to Berlin, and from thence came to England in 1712, where he was much employed in copying pictures, and making drawings in chalk from Italian masters for engravers. There was a design of engraving a set of prints from all the best pictures in this country, and Preudhomme went to Wilton with that view; where, after an irregular life, he died in 1726, at the age of forty.

 COLONEL SEYMOUR,

Nearly related to the duke of Somerset and the earl of Hertford, had some fine pictures, and painted in water-colours and crayons. In the latter he copied from Cooper a head of sir John Robinson, lieutenant of the Tower. He also drew many historic heads and portraits with a pen. He lived in the house in Hyde-park at the end of Kensington-gardens.

 BOIT,

Well known for his portraits in enamel, in which manner he has never, perhaps, been surpassed but by his predecessor Petitot, and his successor Zincke. Before I give an account of him, I must premise that I do not answer for the truth of some parts of his story, which to me seem a little incredible. I give them as I find them in two different MSS. of Vertue, who names his authors, Peterson, a scholar of Boit, and another person. Vertue was incapable of falsehood---perhaps he was too credulous.

Boit, whose father was a Frenchman, was born at Stockholm, and bred a jeweller, which profession he intended to follow here in England, but changed for painting. He was upon so low a foot, that he went into the country, and taught children to draw. There he had engaged one of his scholars, a gentleman's daughter, to marry him; but the affair being discovered, Boit was thrown into prison. In that confinement, which lasted two years, he studied enamelling; an art to which he fixed on his return to London, and practised with the greatest success: Dahl chiefly recommended him. His prices are not to be believed. For a copy of colonel Scymour's picture by Kneller he had thirty guineas; for a lady's head not larger, double that sum, and for a few plates 500*l*. If this appears enormous, what will the reader think of the following anecdote? He was to paint a large plate of the queen, prince George, the principal officers and ladies of the court, and Victory introducing the duke of Marlborough and prince Eugene; France and Bavaria prostrate on the ground; standards, arms, trophies. The size of the plate to be from 24 to 22 inches high, by 16 to 18 inches wide.

Laguerre



A. Bannerman Sculp.

BOIT. —

BAKER. —

Laguerre actually painted the design for it in oil. Prince George, who earnestly patronised the work, procured an advance of 1000*l.* to Boit, who took a spot of ground in May-fair, erected a furnace, and built convenient rooms adjoining to work in. He made several essays before he could even lay the enamelled ground, the heat necessary being so intense that it must calcine as much in a few hours, as furnaces in glass-houses do in 24 hours. In these attempts he wasted seven or eight hundred pounds. In the mean time the prince, who had often visited the operation, died. This put a stop to the work for some time: Boit, however, began to lay colours on the plate; but demanded and obtained 700*l.* more. This made considerable noise, during which happened the revolution at court, extending itself even to Boit's work. Their graces of Marlborough were to be displaced even in the enamel, and her majesty ordered Boit to introduce Peace and Ormond, instead of Victory and Churchill. These alterations were made in the sketch, which had not been in the fire, and remained so in Peterson's hands when he related the story to Vertue. Prince Eugene refused to sit. The queen died. Boit ran in debt, his goods were seized by execution, and he fled to France; where he changed his religion, was countenanced by the regent, obtained a pension of 250*l.* per ann. and an apartment, and was much admired in a country where they had seen no enameller since Petitot. Boit died suddenly at Paris about Christmas 1726. Though he never executed the large piece in question, there is one at Kensington of a considerable size, representing queen Anne sitting, and prince George standing by her. At Bedford-house is another very large plate of the duke's father and mother. I have a good copy by him of the Venus, Cupid, Satyr, and Nymphs, by Luca Jordano, at Devonshire-house, and a fine head of admiral Churehill; and Miss Reade, the paintress, has a very fine head of Boit's own daughter, enamelled by him from a picture of Dahl. This daughter was married to Mr. Graham, apothecary, in Poland-street.

LEWIS CROSSE,

A painter in water-colours, who is not to be confounded with Michael Crosse or De La Crux. He painted several portraits in miniature in queen Anne's time, many of which are in the collection of the duchess of Portland, the countess of Cardigan, &c. This Crosse repaired a little picture of the queen of Scots in the possession of the duke of Hamilton, and was ordered to make it as handsome as he could. It seems, a round face was his idea of perfect beauty; but it happened not to be Mary's sort of beauty. However, it was believed a genuine picture, and innumerable copies were made from it. It is the head in black velvet trimmed with ermine. Crosse had a valuable collection of miniatures, the works of Peter Oliver, Hoskins and Cooper. Among them was a fine picture of lady Sunderland by the latter, his own wife, and a head almost profile in crayons of Hoskins; a great curiosity, as I neither know of any other portrait of that master, nor where the picture itself is now. That collection was sold at his house the sign of the Blue Anchor in Henrietta-street, Covent-garden, Dec. 5, 1722, and Crosse died in October 1724.

SIR JOHN VANBRUGH.

What Pope said of his comedies, is much more applicable to his buildings---

How Van wants grace!--

He undertook vast designs and composed heaps of littleness.

Sir John Vanbrugh died at Whitehall, March 26, 1726. In his character of architect, Dr. Evans bestowed on him this epitaph :

Lie heavy on him earth ! For he
Laid many a heavy load on thee.

MICHAEL DAHL

Was born at Stockholm, and received some instructions from Ernstraen Klocke, an esteemed artist in that country and painter to the crown, who in the early part of his life had been in England. At the age of 22 Dahl was brought over by Mr. Pouters, a merchant, who five years afterwards introduced Boit from the same country. After a year's residence here, Dahl continued his travels in search of improvement, staid about a year at Paris, and bestowed about three more on the principal cities in Italy. At Rome he painted the portrait of P. F. Garroli, a sculptor and architect, under whom Gibbs studied for some time. But it was more flattering to Dahl to be employed by one that had been his sovereign, the famous queen Christina. As he worked on her picture, she asked what he intended she should hold in her hand ? He replied, A fan. Her majesty, whose ejaculations were rarely delicate, vented a very gross one, and added, "A fan ! Give me a lion ; that is fitter for a queen of Sweden."

Dahl returned to England in 1688, where he found sir Godfrey Kneller rising to the head of the profession, and where he had yet merit enough to distinguish himself as no mean competitor. His colouring was good ; and attempting nothing beyond portraits, he has certainly left many valuable pictures, especially as he did not neglect every thing but the head, like Kneller, and drew the rest of the figure much better than Richardson. Some of Dahl's works are worthy of Riley. The large equestrian picture of his sovereign Charles the eleventh at Windsor has much merit, and in the gallery of admirals at Hampton-court he suffers but little from the superiority of sir Godfrey. In my mother's picture at Houghton there is great grace, though it was not his most common excellence. At Petworth are several whole lengths of ladies by him extremely well coloured. The more universal talents of Kneller, and his assuming presumption, carried away the crowd from the modest and silent Dahl ; yet they
seem



S^r. JOHN VANBRUGH.



Scipre pinxit.

T. Chubbart Sculp.

MICHAEL DAHL



seem to have been amicable rivals, sir Godfrey having drawn his portrait. He did another of himself; but Vertue owns that sir Godfrey deserved the preference for likeness, grace and colouring. Queen Anne sat to him, and prince George was in no small degree his patron.

Virtuous and esteemed, easy in his circumstances and fortunate in his health, Dahl reached the long term of eighty-seven years, and dying October 20, 1743, was buried in St. James's church. He left two daughters, and about three years before lost his only son, who was a very inferior painter, called the younger Dahl.

— LANSCROON

Was an assistant of Verrio and Laguerre, on his first arrival from Flanders. He died poor in 1737, leaving a son of his profession.

PETER ANGELIS

Worked in a very different style from the two preceding painters, executing nothing but conversations and landscapes with small figures, which he was fond of enriching with representations of fruit and fish. His manner was a mixture of Teniers and Watteau, with more grace than the former, more nature than the latter. His pencil was easy, bright, and flowing, but his colouring too faint and nerveless. He afterwards adopted the habits of Rubens and Vandyck, more picturesque indeed, but not so proper to improve his productions in what their chief beauty consisted, familiar life. He was born at Dunkirk in 1685, and visiting Flanders and Germany in the course of his studies, made the longest stay at Dusseldorf, enchanted with the treasures of painting in that city. He came to England about the year 1712, and soon became a favourite painter; but in the year 1728 he sat out for Italy, where he spent three years, (after making an auction of his pictures, amongst which were copies of the four markets, then at Houghton, by Rubens and Snyder.) At Rome his pictures pleased extremely: but being of a reserved temper, and not ostentatious of his merit, he disgusted several by the reluctance with which he exhibited his works; his studious and sober temper inclining him more to the pursuit of his art than to the advantage of his fortune. Yet his attention to the latter prevented his return to England as he intended; for stopping at Rennes in Bretagne, a rich and parliamentary town, he was so immediately overwhelmed with employment there, that he settled in that city, and died in a short time, in the year 1734, when he was not above forty-nine years of age. Hyssing painted his picture while he was in England.

ANTONY RUSSEL

Is recorded by Vertue, as one of Riley's school (consequently a painter of portraits,) as were Murray and Richardson, though he owns with less success and less merit: nor does he mention any other facts relating to him, except that he died in July 1743, aged above fourseore.

LUKE CRADOCK

Was a painter of birds and animals, in which walk he attained much merit by the bent and force of his own genius, having been so little initiated even in the grammar of his profession, that he was sent from Somerton, near Ilchester in Somersetshire, where he was born, to be apprentice to a house painter in London, with whom he served his time. Yet there, without instructions, and with few opportunities of studying nature in the very part of the creation which his talents led him to represent, he became if not a great master, a faithful imitator of the inferior class of beings. His birds in particular are strongly and richly coloured, and were much sought after as ornaments over doors and chimney-pieces. I have seen some pieces of his hand painted with a freedom and fire that entitled them to more distinction. He worked in general by the day, and for dealers who retailed his works; possessing that conscious dignity of talents that scorned dependence, and made him hate to be employed by men whose birth and fortune confined his fancy, and restrained his freedom. Vertue records a proof his merit, which I fear will enter into the panegyrics of few modern painters---he says he saw several of Cradock's pictures rise quickly after his death to three and four times the price that he had received for them living. He died in 1717, and was buried at St. Mary's Whitechapel.

PETER CASTEELS,

A painter of fowls, but more commonly of flowers; yet neither with the boldness and relieve of a master, nor with the finished accuracy that in so many Flemish painters almost atones for want of genius. He was born at Antwerp in 1684, and in 1708 came over with his brother Peter Tillemans. In 1716 he made a short journey to his native city, but returned soon. In 1726 he published twelve plates of birds and fowls, which he had designed and etched himself, and did a few other things in the same way. In 1735 he retired to Tooting, to design for callico-printers; and lastly, the manufacture being removed thither, to Richmond, where he died of a lingering illness May 16, 1749.

DAGAR,

 DAGAR,

The son of a French painter, and himself born in France, came young into England, and rose to great business, though upon a very slender stock of merit. He was violently afflicted with the gout and stone, and died in May 1723, at the age of fifty-four. He left a son whom he bred to his own profession.

 GRISONI

Was the son of a painter at Florence, whence Mr. Talman brought him over in 1715. He painted history, landscape, and sometimes portrait; but his business declining, he sold his pictures by auction in 1728, and returned to his own country.

 WILLIAM AIKMAN

Was born in Scotland, and educated under sir John Medina. He came young to London, travelled to Italy, visited Turkey, and returned through London to Scotland, where he was patronized by John duke of Argyle the general, and many of the nobility. After two or three years he settled in London, and met with no less encouragement—but falling into a long and languishing distemper, his physicians advised him to try his native air; but he died at his house in Leicester-fields, in June, 1731, aged fifty. His body, by his own desire, was carried to Scotland, where it was interred. Vertue commends his portrait of Gay for the great likeness.

 ROBERT BROWN

Was a disciple of Thornhill, and worked under him on the cupola of St. Paul's. Setting up for himself, he was much employed in decorating several churches in the city, being admired for his skill in painting crimson curtains, apostles, and stories out of the New Testament. He painted the altar-piece of St. Andrew Undershaft, and the spaces between the Gothic arches in chiaro scuro. In the parish church of St. Botolph, Aldgate, he painted the transfiguration for the altar; in St. Andrew's, Holborn, the figures of St. Andrew and St. John, and two histories on the sides of the organ. In the chapel of St. John at the end of Bedford-row, he painted St. John the Baptist and St. John the Evangelist; and even two signs that were much admired, that for the Paul's-head tavern in Cateaton-street, and the Baptist's head at the corner of Aldermanbury. Corregio's sign of the Muleteer is mentioned by all his biographers. Brown, I doubt, was no Corregio.

 BELLUCCI,

An Italian painter of history, arrived here in 1716 from the court of the elector palatine. In 1722 he finished a ceiling at Buckingham-house, for which the duchess paid him 500*l*. He was also employed on the chapel of Canons; that large and costly palace of the duke of Chandos, which, by a fate as transient as its founder's, barely survived him, being pulled down as soon as he was dead; and, as if in mockery of sublunary grandeur, the site and materials were purchased by Hallet the cabinet-maker. Though Pope was too grateful to mean a satire on Canons, while he recorded all its ostentatious want of taste, and too sincere to have denied it if he had meant it, he might without blame have moralized on the event, in an epistle purely ethic, had he lived to behold its fall and change of masters.

Bellucci executed some other works which Vertue does not specify; but, being afflicted with the gout, quitted this country, leaving a nephew, who went to Ireland, and made a fortune by painting portraits there.

THOMAS GIBSON,

A man of a most amiable character, says Vertue, had for some time great business: but an ill state of health for some years interrupted his application, and about 1730 he disposed of his pictures privately amongst his friends. He not long after removed to Oxford, and I believe practised again in London. He died April 28, 1751, aged about seventy-one.

 HILL

Was born in 1661, and learned to draw of the engraver Faithorne. He painted many portraits, and died at Mitcham in 1734.

JAMES VAN HUYSUM,

Brother of John, that exquisite painter of fruit and flowers, came over in 1721, and would have been thought a great master in that way, if his brother had never appeared. Old Baptist had more freedom than John Huysum, but no man ever yet approached to the finishing and roundness of the latter. James lived a year or two with sir Robert Walpole at Chelsea, and copied many pieces of Michael Angelo Caravaggio, Claud Lorrain, Gaspar, and other masters, which are now over the doors and chimneys in the attic story at Houghton; but his drunken dissolute conduct occasioned his being dismissed.

PESNE,

 PESNE,

A Parisian, who had studied at Rome, and been painter to the king of Prussia, great-grandfather of the present king, came hither in 1724, and drew some of the royal family, but in the gaudy style of his own country, which did not at that time succeed.

JOHN STEVENS,

A landscape-painter, who chiefly imitated Vandiest, painted small pictures, but was mostly employed for pieces over doors and chimneys. He died in 1722.

JOHN SMIBERT,

Of Edinburgh, was born about 1684, and served his time with a common house painter; but eager to handle a pencil in a more elevated style, he came to London, where however for subsistence he was forced to content himself at first with working for coach-painters. It was a little rise to be employed in copying for dealers, and thence he obtained admittance into the academy. His efforts and ardour at last carried him to Italy, where he spent three years in copying portraits of Raphael, Titian, Vandyck, and Rubens, and improved enough to meet with much business at his return. He settled at Boston in New England, where he succeeded to his wish, and married a woman with a considerable fortune, whom he left a widow with two children in March 1751.

 TREVETT

Was a painter of architecture, and master of the company of painter-stainers, to whose hall he presented one of his works. He painted several views both of the inside and outside of St. Paul's. He began too a large view of London, on several sheets, from the steeple of St. Mary Overy, but died in 1723.

HENRY TRENCH

Was a cotemporary of Kent, and gained a prize in the academy of St. Luke at Rome at the same time. Trench was born in Ireland, but studied many years in Italy, and for some time under Gioseppe Chiari. Returning to England, he professed painting history, but, not finding encouragement, went back to Italy and studied two years more. He came over for the last time in 1725, the year following, in which he died and was buried at Paddington.

PETER TILLEMANS

Was born at Antwerp, and made himself a painter, though he studied under very indifferent masters. In 1708 he was brought to England, with his brother-in-law Casteels, by one Turner, a dealer in pictures; and employed by him in copying Bourgognon and other masters, in which he succeeded admirably, particularly Teniers, of whom he preserved all the freedom and spirit. He generally painted landscapes with small figures, sea-ports, and views; but when he came to be known, he was patronized by several men of quality, and drew views of their seats, huntings, races, and horses in perfection. After labouring many years under an asthma, for which he chiefly resided at Richmond, he died at Norton in Suffolk December 5; 1734, at about the fiftieth year of his age.

JOHN VANDREBANK,

An Englishman, (though by his name of foreign extraction), attained his skill without any assistance from study abroad. Had he not been careless and extravagant, he might have made a greater figure than almost any painter this nation had produced; so bold and free was his pencil and so masterly his drawing. He died of a consumption when he was not above forty-five, in Hollis-street Cavendish-square, December 23, 1739. He had a brother of the same profession; and a cousin, called Samuel Barker, who followed the profession, but died young.

SAMUEL BARKER,

Cousin of John Vandrebanks, by whom he was instructed in the art; but who having a talent for painting fruit and flowers, imitated Baptist, and would probably have made a good master, but died young in 1727.

PETER VANBLEECK

Came into England in 1723, and was reckoned a good painter of portraits. There is a fine mezzotinto, done in the following reign, from a picture which he painted of those excellent comedians, Johnson and Griffin, in the characters of Ananias and Tribulation; in the Alchymist. Griffin's eye and tone were a little too comic, and betrayed his inward mirth, though his muscles were strictly steady. He died July 20, 1764.

H. VANDERMIJN,

A Dutch painter, came over recommended by lord Cadogan the general, and in his manner carried to excess the laborious minuteness of his countrymen; faithfully imitating



Hispings pinxit.

T. Chambers Sculp.

PETER TILLEMANS.







Seipse pinxit

T. Chambers Sculp

ENOCH SEEMAN.

tating the details of lace, embroidery, fringes, and even the threads of stockings. Yet even this accuracy in artificial trifles, which is often praised by the people as natural, nor the protection of the court, could establish his reputation as a good master; though perhaps the time he wasted on his works, in which at least he was the reverse of his slatternly contemporaries, prevented his enriching himself as they did. In history he is said to have had greater merit, and received 500*l.* for repairing the paintings at Buryleigh. The prince of Orange sat to him, and he succeeded so well in the likeness, that the late prince of Wales not only sent for him to draw his picture, but prevailed on his sister the princess of Orange to draw Vandermijn's; for her royal highness, as well as princess Caroline, both honoured the art by their performances in crayons. This singular distinction was not the only one Vandermijn received: George the first and the late king and queen, then prince and princess, answered for his son, a hopeful lad, who was lost at the age of sixteen, by the breaking of the ice as he was skating at Marybone, at the end of the great frost in 1740. Vandermijn had a sister called Agatha, who came over with him, and painted fruit, flowers, and dead fowls.

ENOCH ZEEMAN.

Vertue has preserved few anecdotes of this painter, whom I remember in much business. His father and three brothers followed the same profession; one of them in water-colours; but Enoch was most in fashion. At nineteen he painted his own portrait in the finical manner of Denner, and executed the heads of an old man and woman in the same style afterwards. He died suddenly in 1744, leaving a son called Paul, who followed the same profession. Isaac Zeeman, brother of Enoch, died April 4, 1751, leaving also a son who was a painter.

ROBERT WOODCOCK,

A gentleman by birth, became a painter by genius and inclination. He had a place under the government, which he quitted to devote himself to his art. He practised solely on sea-pieces, to which he turned his attention from his childhood, and studied the technical part of ships with so much attention, that he could cut one out with all the masts and rigging to the utmost exactness. In 1723 he began to practise in oil, and in two years copied above forty pictures of Vanderveelde. With so good a foundation he openly professed the art, and his improvements were so rapid that the duke of Chandos gave him thirty guineas for one of his pieces. Nor was his talent for music less remarkable. He both played on the hautboy and composed, and some of his compositions in several parts were published. But these promising abilities were cut off ere they had reached their maturity, by that enemy of the ingenious and sedentary, the gout. He died April 10, 1728, in the thirty-seventh year of his age, and was buried at Chelsea.

ISAAC

ISAAC WHOOD

Painted portraits in oil, and in black-lead on vellum, chiefly profiles. He was patronised by Wriothesley duke of Bedford, and has left several of his works at Woburn-abbey. He died in Bloomsbury-square, February 24, 1752, aged sixty-three.

—— VOGELSANG,

Of what country I know not, was a landscape-painter, who went to Ireland, where he had good business; but leaving it to go to Scotland, was not equally successful, and returned to London.

—— ZURICH,

Of Dresden, was son of a jeweller, who bred him to his own business; but giving him some instructions in drawing too, the young man preferred the latter, and applied himself to miniature and enamelling. He studied in the academy of Berlin, and came to England about 1715, where he met with encouragement, though now forgotten. He died about Christmas 1735, in the fiftieth year of his age, and was buried near the Lutheran church in the Savoy, leaving a son about twelve years old.

CHRISTIAN RICHTER,

Son of a silversmith at Stockholm, came over in 1702, and practised in oil, chiefly studying the works of Dahl; whereby he learned a strong manner of colouring, which he transplanted into his miniatures, the best of his performances. In the latter part of his life he applied to enamelling, but died, before he had made great proficiency in that branch, in November 1732, at about the age of fifty. He had several brothers, artists; one a medallist at Vienna, and another at Venice, a painter of views.

MRS. HOADLEY,

Whose maiden name was Sarah Curtis, was disciple of Mrs. Beal, and a paintress of portraits by profession, when she became the wife of that great and good man, Dr. Hoadley, afterwards bishop of Winchester. From that time she only practised the art for her amusement, and died in 1743.



A Bannerman Sculp.

JAMES GIBBS. —

ARTISTS IN THE REIGN OF GEORGE I.

NICHOLAS HAWKSMOOR.

At eighteen he became the scholar of Wren, under whom, during his life, and on his own account after his master's death, he was concerned in erecting many public edifices. So early as Charles's reign he was supervisor of the palace at Winchester; and under the same eminent architect assisted in conducting the works at St. Paul's to their conclusion. He was deputy-surveyor at the building Chelsea-college, and clerk of the works at Greenwich; and was continued in the same post by king William, queen Anne, and George the first, at Kensington, Whitehall, and St. James's; and under the latter prince was first surveyor of all the new churches and of Westminster-abbey from the death of sir Christopher, and designed several of the temples that were erected in pursuance of the statute of queen Anne for raising fifty new churches: their names are, St. Mary Woolnoth, in Lombard-street; Christ-church, Spital-fields; St. George, Middlesex; St. Anne, Limehouse; and St. George, Bloomsbury; the steeple of which is a master-stroke of absurdity, consisting of an obelisk, crowned with the statue of king George the First, and hugged by the royal supporters. A lion, an unicorn, and a king, on such an eminence are very surprising:

The things, we know, are neither rich nor rare,
But wonder how the devil they got there.

He also rebuilt some part of All-Souls college, Oxford, the two towers over the gate of which are copies of his own steeple of St. Anne, Limehouse. At Blenheim and Castle-Howard he was associated with Vanbrugh; at the latter of which he was employed in erecting the magnificent mausoleum when he died there. He built several considerable houses for various persons, particularly Easton-Neston in Northamptonshire; restored a defect in the minster of Beverley by a machine of his own invention; repaired in a judicious manner the west end of Westminster-abbey; and gave a design for the Ratcliffe library at Oxford. His knowledge in every science connected with his art is much commended, and his character without blemish. He died March 25, 1736, nearly seventy years of age.

JAMES GIBBS.

He was born at Aberdeen in 1683, and studied his art in Italy. About the year 1720 he became the architect most in vogue, and the next year gave the design of St. Martin's

tin's church, which was finished in five years, and cost thirty-two thousand pounds. St. Mary's in the Strand, one of the fifty new churches, was his likewise; a monument of the piety more than of the taste of the nation. The new church at Derby was another of his works; so was the new building at King's-college, Cambridge, and the Senate-house there; the latter of which was not so bad as to justify erecting the middle building in a style very dissonant. The Ratcliffe library is more exceptionable, and seems to have sunk into the ground; or, as Sarah duchess of Marlborough said of another building, it looks as if it were making a curtsy. Gibbs, though he knew little of Gothic architecture, was more fortunate in the quadrangle of All Souls, which has blundered into a picturesque scenery not void of grandeur, especially if seen through the gate that leads from the schools. There are three prints of Gibbs; one from a picture of Huyssing, and another from one of Schryder, a Swiss, who was afterwards painter to the king of Sweden, and the third from Hogarth. Gibbs being afflicted with the gravel and stone, went to Spa in 1749, and died August 5, 1754.

COLIN CAMPBELL,

A countryman of Gibbs, had fewer faults, but not more imagination. He published three large folios under the title of *Vitruvius Britannicus*, containing many of his own designs, with plans of other architects; but he did not foresee with how much more justice that title would be worn by succeeding volumes to be added to his works.

The best of Campbell's designs are Wanstead, the Rolls, and Mereworth in Kent; the latter avowedly copied from Palladio. Campbell was surveyor of the works at Greenwich hospital, and died in 1734.

JOHN JAMES,

Of whom I find no mention in Vertue's notes, was, as I am informed, considerably employed in the works at Greenwich; where he settled. He built the church there, and the house for sir Gregory Page at Blackheath, the idea of which was taken from Houghton. James likewise built the church of St. George Hanover-square, the body of the church at Twickenham, and that of St. Luke, Middlesex, which has a fluted obelisk for its steeple.

PAINTERS,

PAINTERS, &c. IN THE REIGN OF GEORGE II.

HANS HUYSSING,

Born at Stockholm, came over in 1700, and lived many years with Dahl, whose manner he imitated and retained. He drew the three eldest princesses, daughters of the king, in the robes they wore at the coronation.

CHARLES COLLINS

Painted all sorts of fowl and game. He drew a piece with a hare and birds, and his own portrait in a hat. He died in 1744.

—— COOPER

Imitated Michael Angelo di Caravaggio in painting fruit and flowers. He died towards the end of 1743.

BARTHOLOMEW DANDRIDGE,

Son of a house-painter, had great business from his felicity in taking a likeness. He sometimes painted small conversations, but died in the vigour of his age.

—— DAMINI,

An Italian painter of history, was scholar of Pelegrini. He returned to his own country in 1730.

JEREMIAH DAVISON

Was born in England, of Scots parents. He chiefly studied sir Peter Lely, and with the assistance of Vanaken, excelled in painting satins. Having got acquainted with the duke of Athol at a lodge of free-masons, he painted his grace's picture and presented it to the society. The duke sat to him again with his duchess, and patronised and carried him into Scotland; where, as well as in London, he had great business. He died the latter end of 1745, aged about fifty.

PHILIP MERCIER,

Of French extraction, but born at Berlin, studied there in the academy, and under monsieur Pesne. After visiting France and Italy he went to Hanover, where he drew prince Frederick's picture, which he brought to England; and when his royal highness came over, Mercier was appointed his painter, became a favourite, and was taken into his service and household; and by the prince's order drew several of the royal family, particularly the three eldest princesses, which pictures were published in mezzotinto. After nine years, he lost the favour of the prince of Wales, and was dismissed from his service. At first he talked of quitting his profession, retired into the country, and bought a small estate; but soon returned and took a house in Covent-garden, painting portraits and pictures of familiar life in a genteel style of his own, and with a little of Watteau, in whose manner there is an etching of Mercier and his wife and two of their children. There is another print of his daughter. Children too and their sports he painted for prints. From London he went to York, and met with encouragement; and for a short time to Portugal and Ireland; and died July 18, 1760, aged 71.

ROBINSON,

A young painter from Bath, had been educated under Vandrebanks; but marrying a wife with 4 or 5000*l.* and taking the house in Cleveland-court wherein Jervas had lived, he suddenly came into great business, though his colouring was faint and feeble. He affected to dress all his pictures in Vandyck's habits; a fantastic fashion, with which the age was pleased in other painters too; and which, could they be taken for the works of that great man, would only serve to perplex posterity. Vanaken assisted to give some credit to the delusion. Robinson died when he was not above thirty, in 1745.

ANDREA SOLDI,

Of Florence, arrived in 1735, being then about the age of thirty-three. He had been to visit the Holy Land; and at Aleppo having drawn the pictures of some English merchants, they gave him recommendations to their countrymen. For some time he had much business, and painted both portraits and history, but outlived his income and fell into misfortunes.

CHEVALIER RUSCA,

A Milanese, came over in 1738, and painted some pictures in a gaudy fluttering style, but with some merit. I think he staid here but very few years.

STEPHEN



Scyse pinxit.

T. Chambers Sculp.

PHILIP MERCIER.

STEPHEN SLAUGHTER

Succeeded Mr. Walton as supervisor of the king's pictures, and had been for some time in Ireland, where he painted several portraits. He had a sister that excelled in imitating bronzes and bas-reliefs to the highest degree of deception. He died at Kensington, whither he had retired, May 15, 1765.

RANELAGH BARRETT

Was a noted copyist, who, being countenanced by sir Robert Walpole, copied several of his collection, and others of the duke of Devonshire and Dr. Mead. He was indefatigable, and executed a vast number of works. He succeeded greatly in copying Rubens. He died in 1768, and his pictures were sold by auction in December that year.

JOHN WOOTTON,

A scholar of Wyck, was a very capital master in the branch of his profession to which he principally devoted himself, and by which he was peculiarly qualified to please in this country; I mean, by painting horses and dogs, which he both drew and coloured with consummate skill, fire and truth. He was first distinguished by frequenting Newmarket and drawing race-horses. He afterwards applied to landscape, approached towards Gaspar Poussin, and sometimes imitated happily the glow of Claud Lorrain. In his latter pieces the leafage of his trees, from the failure of his eyes, is hard and too distinctly marked. He died in January 1765, at a house in Cavendish-square, which he built, and had painted with much taste and judgment.

WILLIAM ORAM

Was bred an architect, but taking to landscape-painting arrived at great merit in that branch; sir Edward Walpole has several of his pictures and drawings.

JOHN SHACKLETON

Was principal painter to the crown in the latter end of the reign of George II. and to his death, which happened March 16, 1767.

GIACOMO AMICONI,

A Venetian painter of history, came to England in 1729, when he was about forty years of age. He had studied under Bellucci in the Palatine-court, and had been some

years in the elector's of Bavaria service. His manner was a still fainter imitation of that nerveless master Sebastian Ricci, and as void of the glow of life as the Neapolitan Solimeni: so little attention do the modern Venetian painters pay to Titian, Tintoret, and Paul Veronese, even in Venice. Amiconi's women are mere chalk, as if he had only painted from ladies who paint themselves. Nor was this his worst defect; his figures are so entirely without expression, that his historical compositions seem to represent a set of actors in a tragedy, ranged in attitudes against the curtain draws up. His Marc Antonys are as free from passion as his Scipios. Yet novelty was propitious to Amiconi; and for a few years he had great business. He was employed to paint a stair-case at lord Tankerville's in St. James's square (now destroyed). It represented stories of Achilles, Telemachus and Tiresias. When he was to be paid, he produced bills of workmen for scaffolding, &c. amounting to ninety-pounds, and asked no more; content, he said, with the opportunity of showing what he could do. The peer gave him 200*l.* more. Amiconi then was employed on the stair-case at Powis-house in Great Ormond-street, which he decorated with the story of Holofernes, but with the additional fault of bestowing Roman dresses on the personages. His next work was a picture of Shakespeare and the muses over the orchestra of the new theatre in Covent-garden. But as portraiture is the one thing necessary to a painter in this country, he was obliged to betake himself to that employment, much against his inclination: yet the English never perhaps were less in the wrong in insisting that a painter of history should turn limner; the barrenness of Amiconi's imagination being more suited to the inactive tameness of a portrait than to groupes and expression. The duke of Lorrain, afterwards emperor, was then at London, and sat to him. He drew the queen and the three eldest princesses, and prints were taken from his pictures, which he generally endeavoured to emblematicize by genii and Cupids. In 1736 he made a journey to Paris with the celebrated singer Farinelli, and returned with him in the October following. His portrait of Farinelli was engraved. He then engaged with Wagner, an engraver, in a scheme of prints from Canaletti's views of Venice, and, having married an Italian singer, returned to his own country in 1739, having acquired here about 5000*l.* At last he settled in Spain, was appointed painter to the king, and died at Madrid, September 1752. Amiconi's daughters, the signora Belluomini and the signora Castellini, the latter a paintress in crayons, were living at Madrid in 1773.

BRUNETTI,

An Italian, who arrived in England before Amiconi, and was a painter of architecture and ornaments, assisted the latter at lord Tankerville's and other places, and painted scenes for the opera. He etched some plates of grotesque ornaments, but left England for want of business.

JAMES SEYMOUR

Was thought even superior to Wootton in drawing a horse, but was too idle to apply himself to his profession, and never attained any higher excellence. He was the only son of Mr. James Scymour, a banker and great virtuoso, who drew well himself, and had been intimate with Faithorne, Lely, Simon, and sir Christopher Wren, and died at the age of eighty-one, in 1739: the son in 1752, aged fifty.

JOHN BAPTIST VANLOO,

Brother of Carlo Vanloo, a painter in great esteem at Paris, studied in the academy at Rome, and became painter to the king of Sardinia, in whose court he made a considerable fortune, but lost it all in the Mississippi, going to Paris in the year of that bubble. He was countenanced by the regent, and appointed one of the king's painters, though inferior in merit to his brother. At Paris he had the honour of drawing the portrait of king Stanislas. In 1737 he came to England with his son, when he was about the age of fifty-five. His first works here were the portraits of Colley Cibber and Owen Mac Swinney, whose long silver-grey hairs were extremely picturesque, and contributed to give the new painter reputation.

Vanloo soon bore away the chief business of London from every other painter. His likenesses were very strong, but not favourable, and his heads coloured with force. He executed very little of the rest of his pictures, the draperies of which were supplied by Vanaken, and Vanloo's own disciples Eccardt and Root. However, Vanloo certainly introduced a better style: his pictures were thoroughly finished, natural, and no part neglected. He was laborious, and demanded five sittings from each person. But he soon left the palm to be again contended for by his rivals. He laboured under a complication of distempers; and being advised to try the air of his own country, Provence, he retired thither in October 1742, and died in April 1746.

JOSEPH VANAKEN.

He was born at Antwerp; and excelling in satins, velvets, lace, embroidery, &c. was employed by several considerable painters here to draw the attitudes and dress the figures in their pictures; which makes it very difficult to distinguish the works of the several performers. Hogarth drew the supposed funeral of Vanaken, attended by the painters he worked for, discovering every mark of grief and despair. He died of a fever July 4, 1749, aged about fifty, leaving a brother, who followed the same business.

There

There was another of the same surname, Arnold Vanaken, who painted small figures, landscapes, conversations, and published a set of prints of fishes, or the wonders of the deep. Arnold had a brother who painted in the same way, and scraped mezzotintos.

———— CLERMONT,

A Frenchman, was many years in England, painted in grotesque, foliages with birds and monkeys, and executed several cielings and ornaments of building in gardens; particularly a gallery for Frederic prince of Wales, at Kew; two temples in the duke of Marlborough's island near Windsor, called from his grotesques, Monkey-island; the cieling of lord Radnor's gallery, and of my Gothic library, at Twickenham; the sides of lord Strafford's eating-room in St. James's-square, from Raphael's loggie in the Vatican; and a cieling for lord Northumberland at Sion. Clermont returned to his own country in 1754.

———— CANALETTI,

The well-known painter of views of Venice, came to England in 1746, when he was about the age of fifty, by the persuasion of his countryman Amiconi, and encouraged by the multitudes of pictures he had sold or sent over to the English. He was then in good circumstances, and it was said came to vest his money in our stocks. I think he did not stay here above two years. I have a perspective by him of the inside of King's college chapel. At the queen's house are several large pieces far superior to his common views of Venice. They had belonged to Smyth the English consul at Venice, who early engaged Canaletti to work for him for a long term of years at low rates, but retailed the pictures to travelling English at higher prices.

———— JOLI,

I think a Venetian, was in England in this reign, and painted ruins with historic figures in the manner of Paolo Panini,

JOHN STEPHEN LIOTARD,

Of Geneva, was born in 1702, and was designed for a merchant. He went to study at Paris in 1725, and in 1738 accompanied the marquis de Puisieux to Rome, who was going ambassador to Naples. He came over in the reign of George I. and stayed two years. He painted admirably well in miniature, and finely in enamel, which he seldom practised. But he is best known by his works in crayons. His likenesses were as exact as possible. He came again to England in 1772, and brought a collection



J. Brechtel m. f.

LIO TARD.

FREDERICK ZINCKE.

tion of pictures of different masters, which he sold by auction; and some pieces of glass painted by himself with surprising effect of light and shade, but a mere curiosity, as it was necessary to darken the room before they could be seen to advantage: he affixed too, as usual, extravagant prices to them. He staid here about two years, as in his former journey.

CHRISTIAN FREDERIC ZINCKE

Was born at Dresden about 1684, and in 1706 came to England, where he studied under Boit, whom at length he not only surpassed, but rivalled Petitot. I have a head of Cowley by him after sir Peter. Lely, which is allowed to exceed any single work of that charming enameller. He was particularly patronised by the late king and queen, and was appointed cabinet-painter to the prince of Wales. Her royal highness princess Amelia had ten portraits of the royal family by him larger than his usual size, which she gave in 1783 to the prince of Wales. The late duke of Cumberland bought several of his best works, particularly his beautiful copy of Dr. Meade's queen of Scots by Isaac Oliver. He made a short visit to his own country in 1737; and about 1746, his eyes failing, retired from business to South-Lambeth, with a second wife, by whom he had three or four children. After quitting business, madame Pompadour prevailed upon him to copy in enamel a picture of the king of France, which she sent over on purpose. He died in March, 1767.

— ROUQUET,

A Swiss of French extraction, was many years in England, and imitated Mr. Zincke in enamel with some success. He afterwards settled at Paris, and improved considerably.

— GROTH,

A German, painted in water-colours and enamel, but made no great proficiency.

JOSEPH GOUPY.

A fine painter in water colours, imitating the boldness of strokes in oil. He copied many pictures of Italian masters, and excelled in imitating Salvator Rosa, from whose works he engraved some prints. He had the honour of teaching her royal highness the princess of Wales; and was cabinet-painter to the prince. His copies of the Cartoons were sold to the duke of Chandos for 300*l.* but at the duke's sale produced not 17 guineas. If the painter had exacted, the public had still less justice. He died the latter end of 1747.

JAMES

JAMES DEACON,

A gentleman of great talents for music and drawing, towards the end of his life engaged professedly in the business, took Mr. Zincke's house in Covent-garden, and painted portraits in miniature in a very masterly manner; but had scarce embarked in the profession, when he lost his life attending a cause at the Old-Bailey, the day that the gaol-distemper destroyed the judge, the lord-mayor, and so many of the audience, in May 1750.

— SPENCER

Painted portraits in miniature, and lastly in enamel, with some merit. He died October 30, 1763.

J. MICHAEL RYSBRACH,

The best sculptor that has appeared in these islands since Le Sœur, was born at Antwerp. His father was a landscape-painter, and had been in England, but quitted it with Largilliere and went to Paris, where he married, and returning to Brussels and Antwerp, died at the latter in 1726, at the age of fourscore. Michael his son arrived here in 1720, then about the age of twenty-six, and began by modelling small figures in clay, to show his skill.

Besides numbers more, Rysbrach executed the monument of sir Isaac Newton, and of the duke of Marlborough at Blenheim, and the equestrian statue in bronze of king William at Bristol in 1733, for which he received 1800*l*. Scheemaker's model, which was rejected, was however so well designed, that the city of Bristol made him a present of 50*l*. for his trouble. Rysbrach made also a great many busts, and most of them very like; as of Mr. Pope, Gibbs, sir Robert Walpole, the duke and duchess of Argyle, the duchess of Marlborough, lord Bolingbroke, Wootton, Ben Jonson, Butler, Milton, Cromwell, and himself; the statues of king George I. and of king George II. at the Royal-exchange; the heads in the hermitage at Richmond, and those of the English worthies in the Elysian-fields at Stowe.

Mr. Rysbrach, who had by no means raised a fortune equal to his deserts, before his death made a public sale of his remaining works and models, to which he added a large collection of his own historic drawings, conceived and executed in the true taste of the great Italian masters. Another sale followed his death, which happened Jan. 8, 1770.

He had two brothers, Peter Andreas and G. Rysbrachs, who painted fish, dead fowls and landscape, with considerable merit; particularly the elder, who was born at Paris in 1690, and died here of a consumption in 1748. In one of Michael's sales were some pieces of history by a Louis Rysbrach; I do not know whether brother or nephew
of



J. Vanderbank fecit.

T. Chambers Sculp.

MICHAEL RYSBRACK.





Adrien Casparys fecit.

T. Chambers Sculp.

LEWIS FRANCIS ROUBILIAC



W. Hibbard Sculp.

LAURENCE DELVAUX.

of the statuary, probably the latter. Peter, the eldest of all the brothers, had several children.

L. F. ROUBILIAC,

Born at Lyons in France, became a formidable rival to Rysbrach, and latterly was more employed. He had little business till sir Edward Walpole recommended him to execute half the busts at Trinity-college, Dublin; and by the same patron's interest he was employed on the monument of the general, John duke of Argyle, in Westminster-abbey, on which the statue of Eloquence is very masterly and graceful. His statue of Handel, in the garden at Vauxhall, fixed Roubiliac's fame. Two of his principal works are the monuments of the late duke and duchess of Montagu in Northamptonshire, well performed and magnificent, but wanting simplicity. His statue of George I. in the senate house at Cambridge is well executed, and so is that of their chancellor Charles duke of Somerset, except that it is in a Vandyck dress---which might not be the fault of the sculptor. His statue of sir Isaac Newton in the chapel of Trinity-college is the best of the three, except that the air is a little too pert for so grave a man. He died January 11, 1762, and was buried in the parish of St. Martin's, where he lived. Mr. Scott of Crown-court, Westminster, had a sketch of Roubiliac's head in oil by himself, which he painted a little before his death.

SIGNOR GUELPHI,

A scholar of Camillo Ruseoni, was invited to England by lord Burlington, for whom he did many works in London and at Chiswick. He was some time employed in repairing the antiques at lord Pomfret's at Easton-Neston, now at Oxford. His tomb of Mr. Craggs in Westminster is graceful and simple, but shows that he was a very indifferent sculptor. After a residence here of nearly twenty years, he returned to his native place, Bologna, in 1734.

L. DELVAUX

Worked with Plumiere, and then with Bird. He went to Italy with Scheemaker in August 1728, staid four or five years, and then returned to England; but lastly settled at Brussels. There is a good groupe by him at Stowe. For the late earl of Tilney he made a statue of Hercules; and the figure of Time for the duke of Buckingham's monument in Westminster-abbey. The duchess's figure was executed by Scheemaker.

ARTISTS IN THE REIGN OF GEORGE II.

JOHN NICHOLAS SERVANDONI,

A celebrated architect, resided here some years, though, having various talents, he was best known in his own country as a painter. He executed many scenes for the opera, and painted a staircase (in conjunction with one Andrea) at Mr. Arundel's, the corner of Burlington-street, now Mr. Townshend's. He also gave the design of the theatre of fire-works for the peace in 1746, soon after which he returned to Paris. He was born at Florence May 2, 1695, studied under Paolo Panini and Rossi, and was created a knight of the order of Christ.

HENRY HERBERT EARL OF PEMBROKE.

No man had a purer taste in building than earl Henry, of which he gave a few specimens besides his works at Wilton. The new lodge in Richmond-park, the countess of Suffolk's house at Marble-hill Twickenham, and the water-house in lord Orford's park at Houghton, are incontestible proofs of lord Pembroke's taste. But it was more than taste, it was passion for the utility and honour of his country, that engaged him to promote and assiduously overlook the construction of Westminster bridge by the ingenious Charles Labelye who died at Paris early in 1762, and who deserves more notice than this slight encomium can bestow.

RICHARD BOYLE EARL OF BURLINGTON.

Never were protection and great wealth more generously and more judiciously diffused than by this great person, who had every quality of a genius and artist, except envy. Though his own designs were more chaste and classic than Kent's, he entertained him in his house till his death, and was more studious to extend his friend's fame than his own. Nor was his munificence confined to himself and his own houses and gardens. He spent great sums in contributing to public works, and was known to choose that the expence should fall on himself, rather than that his country should be deprived of some beautiful edifices. His enthusiasm for the works of Inigo Jones was so active, that he repaired the church of Covent-garden because it was the production of that great master, purchased a gateway at Beaufort-garden in Chelsea, and transported the identical stones to Chiswick with religious attachment. With the same zeal for pure architecture he assisted Kent in publishing the designs for Whitehall, and gave a beautiful edition of the antique baths from the drawings of Palladio, whose
papers



J. Bretherton, f.

HENRY HERBERT EARL OF PEMBROKE



J. Kneller pinxit

T. Chambers sculp.

RICHARD BOYLE EARL of BURLINGTON



WILLIAM KENT. —

A Bannerman Sculp.

papers he procured with great cost. Besides his works on his own estate at Lonsborough in Yorkshire, he new fronted his house in Piccadilly, built by his father, and added the grand colonnade within the court. As we have few samples of architecture more antique and imposing than that colonnade, I cannot help mentioning the effect it had on myself. I had not only never seen it, but had never heard of it, at least with any attention, when soon after my return from Italy I was invited to a ball at Burlington-house. As I passed under the gate by night, it could not strike me. At day-break looking out of the window to see the sun rise, I was surprised with the vision of the colonnade that fronted me. It seemed one of those edifices in fairy tales that are raised by genii in a night's time.

His lordship's house at Chiswick, the idea of which is borrowed from a well-known villa of Palladio, is a model of taste, though not without faults, some of which are occasioned by too strict adherence to rules and symmetry. Such are too many correspondent doors in spaces so contracted; chimnies between windows, and, which is worse, windows between chimnies; and vestibules, however beautiful, yet too little secured from the damps of this climate. The trusses that support the ceiling of the corner drawing-room are beyond measure massive, and the ground apartment is rather a diminutive catacomb, than a library in a northern latitude. Yet these blemishes, and lord Hervye's wit, who said *the house was too small to inhabit, and too large to hang to one's watch*, cannot depreciate the taste that reigns in the whole. The larger court, dignified by picturesque cedars, and the classic scenery of the small court that unites the old and new house, are more worth seeing than many fragments of ancient grandeur, which our travellers visit under all the dangers attendant on long voyages. The garden is in the Italian taste, but divested of conceits, and far preferable to every style that reigned till our late improvements. The buildings are heavy, and not equal to the purity of the house. The lavish quantity of urns and sculpture behind the garden-front should be retrenched.

Other works designed by lord Burlington were, the dormitory at Westminster school, the assembly-room at York, lord Harrington's at Petersham, the duke of Richmond's house at Whitehall, and general Wade's in Cork-street. The two last were ill-contrived and inconvenient; but the latter has so beautiful a front, that lord Chesterfield said, *as the general could not live in it to his ease, he had better take a house over against it and look at it*. These are mere details relating to this illustrious person's works; his genuine praise is better secured in Mr. Pope's epistle to him.

WILLIAM KENT.

He was a painter, an architect, and the father of modern gardening. In the first character, he was below mediocrity; in the second, he was a restorer of the science;

in the last, an original, and the inventor of an art that realizes painting, and improves nature.

He was born in Yorkshire, and put apprentice to a coach-painter; but feeling the emotions of genius he left his master without leave, and repaired to London; where he studied a little, and gave indications enough of abilities to excite a generous patronage in some gentlemen of his own country, who raised a contribution sufficient to send him to Rome, whither he accompanied Mr. Talman in 1710. In that capital of the arts he studied under cavalier Luti, and in the academy gained the second prize of the second class; still without suspecting that there was a sister art within his reach, more congenial to his talents. Though his first resources were exhausted, he still found friends. Another of his countrymen, sir William Wentworth, allowed him 40*l.* a year for seven years. But it was at Rome that his better star brought him acquainted with lord Burlington, whose sagacity discovered the rich vein of genius that had been hid from the artist himself. On their return to England in 1719, lord Burlington gave him an apartment in his own house, and added all the graces of favour and recommendation. In 1743 he had a disorder in his eyes which was thought paralytic, but recovered. But in March 1748 he had an inflammation both in his bowels and foot, which turned to a general mortification, and put an end to his life at Burlington-house, April 12, 1748, in the sixty-fourth year of his age. He was buried in a very handsome manner in lord Burlington's vault at Chiswick. His fortune, which with pictures and books amounted to about ten thousand pounds, he divided between his relations, and an actress with whom he had long lived in particular friendship.





A. Bennerman Sculp

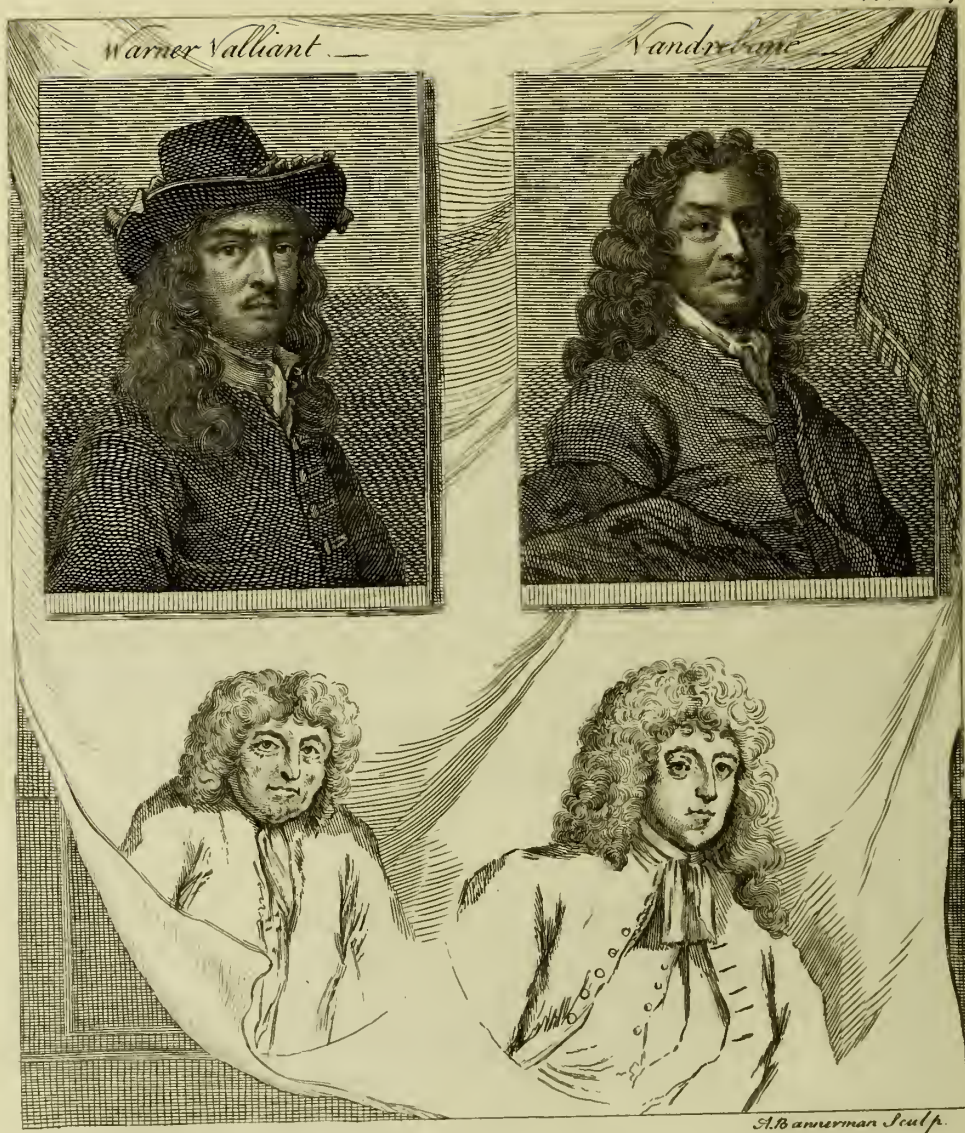
HOEFNAGLE. —



J. Styrck pinx.

T. Chambers sculp.

ROBERT VAN VOERST.



FRANCIS PLACE. — WILLIAM LODGE. —

SUPPLEMENT TO THE PAINTERS, &c.

GEORGE HOEFNAGLE,

Of Antwerp, was one of the engravers employed by Ortelius, and he engraved a large plate of Nonsuch palace. Vertue says, that Mr. Green showed to the society of antiquaries a quarto, containing about fifty copper-plates, engraved in 1592 by James Hoefnagle of Francfort, then aged seventeen, from drawings by his father George, of beasts, birds, flowers, insects, &c.

ROBERT DE VOERST

Was known by some prints of merit from the works of Vandyck. In what year he came to or left England does not appear, but his latest works here are dated 1635. Vanderdort calls him the king's engraver.

MR. FRANCIS PLACE,

A gentleman of Yorkshire, had a turn for most of the beautiful arts. He painted, designed, and etched. Vertue had heard that he learned the latter of Hollar, and has preserved a letter that he received from Mr. Place, in answer to his enquiries into that fact and about Hollar himself, of whom he relates on his own knowledge many particulars which Vertue has inserted in his life of that artist, but denies his having been instructed by him. Mr. Place was a younger son of Mr. Rowland Place, of Dinsdale, in the county of Durham, and was placed as clerk to an attorney in London, where he continued till 1665; in which year going into a shop, the officers came to shut up the house, on its having the plague in it. This occasioned his leaving London; and gave him an opportunity of quitting a profession that was contrary to his inclination, and of following the roving life he loved, and the arts for which he had talents. Ralph Thoresby, in his *Ducatus Leodiensis*, often mentions Mr. Place with great encomiums, and specifies various presents that he made to his museum. He tells us too that Mr. Place discovered an earth for, and a method of making porcelaine, which he put in practice at the manor-house of York, of which manufacture he gave Thoresby a fine mug. From the same account we learn that Mr. Place discovered porphyry at Mount Sorril in Leicestershire, of which he had a piece to grind colours on. This author specifies views of Tinmouth-castle and light-house; the cathedral of York, churches and prospects of Leeds, drawn and etched; and a mezzotinto of Henry Giles the glass-painter,

painter, executed by Mr. Place. He also scraped three plates of John Moyser, Esq. of Beverley, his particular friend; of Thomas Comber dean of Durham, and of bishop Crew: the last is finely executed. Many sketches of castles and views which he took in Wales, and of various other places in England, Scotland, and Ireland, several of them well finished, are extant, and have been engraved. A view of Scarborough-castle was drawn as late as the year 1715. His prints are very scarce. He seldom resided in London, and drew only for his amusement, seldom completing what he undertook, and in his rambles painting, drawing, and engraving, occasionally. In the reign of Charles II. he was offered a pension of 500*l.* a year to draw the royal navy; but declined accepting it, as he could not endure confinement or dependence. In Thoresby's Topography of Leeds are some churches drawn by Place. Ames mentions a print by him, which I have, of Richard Thompson, from a painting of Zoust: it is boldly done. Another is of Sterne, archbishop of York. He also did some plates of birds, and the figures for Godartius's book of insects. Mr. Place died in 1728; and his widow, by whom he had a daughter married to Wadham Wyndham, Esq. quitting the manor-house in York, disposed of his paintings, among which were an admired piece of fowls, others of flowers and fish, unfinished. There are two heads of Mr. Place extant, one by himself, the face only finished, and another by Murray.

MR. WILLIAM LODGE

Was son of Mr. William Lodge of Leeds, merchant, by Elizabeth, daughter of Mr. John Sykes, eldest son of Richard Sykes, Esq. one of the first aldermen of that town [then newly made a corporation by Charles I.], where our artist was born July 4, 1649, and inherited an estate of 300*l.* a year. From school he was sent to Jesus college, Cambridge, and thence to Lincoln's-inn; but more pleasureable studies suiting his genius, he attended Thomas lord Bellassis, afterwards viscount Falconberg, in his embassy to Venice; where meeting with Giacomo Barri's *Viaggio Pittoresco*, wherein are particularized the chief pictures in Italy, and an account of Canon Settala's famous cabinet at Milan, Mr. Lodge translated it into English, and added of his own graving heads of the most eminent painters, and a map of Italy, printed in octavo 1679. While on his travels he drew various views, which he afterwards etched. Returned to England he assisted Dr. Lister of York in drawing rare shells and fossils, which the doctor transmitted to the royal society, and are inserted in their transactions, particularly the table of snails, No. 85; the Trochitæ and Entrochi, No. 100; the Astroites, No. 112; the drawings of which were in Thoresby's museum, from whom Vertue received these memoirs. He also drew for Dr. Lister thirty-four different sorts of spiders. There was then at York a club of virtuosi, composed of Dr. Martin Lister, John Lambert, Esq. Thomas Kirke, Esq. Mr. Lodge, and Mr. Francis Place. Between the two last congenial artists was a strict friendship. Once on their rambles, on which they often staid





WILLIAM FAITHORNE. —

Ipse pinxit.

A. Bannerman Sculp.

three or four months, as they were taking views in Wales, they were suspected for Jesuits, it was at the time of the Popish plot, seized, imprisoned, and not released but on the appearance of some friends from Chester. Thoresby, who amidst his puerile or anile ideas could not avoid the superstition of dreams, related to my author, that Lodge being on a fishing party at Mr. Boulter's, at Stank near Harwood, dreamed, it seems he had never dreamed before, and Thoresby quotes Mr. Locke for another mononeirist, that he should be buried in Harwood church. This vexed him, as he had destined his sepulture at Gisburn, near Craven, by his mother. A dream is nothing without the completion: Lodge died at Leeds; but as the hearse passed by Harwood the carriage broke, the coffin was damaged, and the dream happily fulfilled, the corpse being interred in the choir there Aug. 27, 1689. One captain Fisher wrote upon Mr. Lodge's picture, "*Parisiis, Burdegalaë, Romæ, ac postremo Venetiis humanioribus studiis juxta biennium versatus, jam tandem honestis litteris et artibus excultus, natale solum petiit 1671, ætatis 23, jam pridem hospitii Lincolnienſis admisso socio.*"

WILLIAM FAITHORNE.

He was born in London, in what year is uncertain, and bred under Peake, painter and printseller, afterwards knighted, with whom he worked for three or four years before the eruption of the civil war, and whom he accompanied into the king's service. Being made prisoner at Basing-house, Faithorne was brought to London, and confined in Aldersgate, where he reverted to his profession, and among other heads did a small one of the first Villiers duke of Buckingham, in the manner of Mellan. After much solicitation by his friends, he was permitted to retire to France, where he found protection and encouragement from the abbé De Marolles, a singular man, who, with slender competence of parts, drummed and trumpeted for learning and the arts till he was admitted into the profession. His memoirs are their memoirs; and we read them, though they inform us of little more than that he was a good man, and acquainted with several that were great. About the year 1650, Faithorne returned to England; and soon after married the sister of one whom my authors call the famous captain Croud. By her he had two sons and a daughter; Henry bred a bookseller, William to his father's profession. Faithorne now set up in a new shop, at the sign of the Ship next to the Drake, opposite the Palsgrave's-head-tavern without Temple-bar; where he not only followed his art, but sold Italian, Dutch, and English prints, and worked for booksellers, particularly for Mr. Royston the king's bookseller, Mr. Martin his brother-in-law in St. Paul's church-yard, and Mr. William Peak a stationer and printseller on Snow-hill, the younger brother of his old master. Some time after the year 1680, Faithorne quitted his shop, and retired to a more private life in Printing-house-yard, Blackfriars, still engraving, but chiefly painting from the life in crayons, in which branch he had formerly received instructions at Paris from Nanteuil. To these portraits, I suppose, we must refer such of his prints as have W. Faithorne pinxit; though he also drew in
black

black and white, as John Aubrey in the museum at Oxford. His crayon heads, mentioned by his biographers, were Mr. Le Piper the painter, colonel J. Ayres, Mr. Allen Mr. Smith, Mr. Sturt, and Mr. Seddon, and most of the noted writing-masters. The last he undertook was of Mr. Jo. Oliver, surveyor of the works at St. Paul's. The misfortunes of his son William broke his spirits, though he was a robust and vigorous man: and a lingering consumption put an end to his life. He was buried near his wife, in St. Anne's Blackfriars, May 13, 1691. Besides his pictures and plates, he published his *Art of Graving* in 1662, dedicating it to his master sir Robert Peak. His friend Flatman consecrated a poem to his memory, concluding,

A Faithorne sculpsit is a charm can save
From dull oblivion and a gaping grave.

PRINCE RUPERT.

It is a trite observation, that gunpowder was discovered by a monk, and printing by a soldier. It is an additional honour to the latter profession to have invented mezzotinto. Few royal names appear at the head of discoveries; nor is it surprising. Though accident is the most common mother of invention, yet genius being a necessary midwife to aid the casual production, and usher it to existence, one cannot expect that many of the least common rank should be blest with uncommon talents. Quickness to seize and sagacity to apply are requisite to fortuitous discoveries. Gunpowder or printing might have fallen in many a prince's way, and the world have been still happy or unhappy enough not to possess those arts. Born with the taste of an uncle, whom his sword was not fortunate in defending, prince Rupert was fond of those sciences which soften and adorn a hero's private hours, and knew how to mix them with his minutes of amusement, without dedicating his life to their pursuit, like us, who wanting capacity for momentous views, make serious study of what is only the transitory occupation of a genius. Had the court of the first Charles been peaceful, how agreeably had the prince's congenial propensity flattered and confirmed the inclination of his uncle! How the muse of arts would have repaid the patronage of the monarch, when for his first artist she would have presented him with his nephew! How different a figure did the same prince make in a reign of dissimilar complexion! The philosophic warrior who could relax himself into the ornament of a refined court, was thought a savage mechanic, when courtiers were only voluptuous wits. Let me transcribe a picture of prince Rupert, drawn by a man who was far from having the least portion of wit in that age, who was superior to its indelicacy, and who yet was so overborne by its prejudices, that he had the complaisance to ridicule virtue, merit, talents.---But prince Rupert, alas! was an awkward lover.

“ Il étoit brave & vaillant jusqu'à la témérité. Son esprit étoit sujet à quelques travers, dont il eut été bien fâché de se corriger. Il avoit le génie fécond en expédients



Dalton pinx.

J. Chambers sculp.

PRINCE RUPERT.

riences de mathematiques, & quelques talens pour la chimie. Poli jusqu'à l'excès, quand l'occasion ne le demandoit pas, fier, & même brutal, quand il étoit question de s'humaniser. Il étoit grand, & n'avoit que trop mauvais air. Son visage étoit sec & dur, lors même qu'il vouloit le radoucir; mais dans ses mauvaises humeurs, c'étoit une vraie phisionomie de réprouvé."

What pity, that we, who wish to transmit this prince's resemblance to posterity on a fairer canvass, have none of these inimitable colours to efface the harsher likeness! We can but oppose facts to wit, truth to satire. How unequal the pencils! Yet what these lines cannot do, they may suggest: they may induce the reader to reflect, that if the prince were defective in the transient varnish of a court, he, at least, was adorned, by the arts, with that polish which, alone, can make a court attract the attention of subsequent ages.

We must take up the prince in his laboratory, begrimed, uncombed, perhaps in a dirty shirt: on the day I am going to mention he certainly had not shaved and powdered to charm Miss Hughes; for it happened in his retirement at Brussels, after the catastrophe of his uncle. Going out early one morning, he observed the sentinel at some distance from his post, very busy doing something to his piece. The prince asked what he was about? He replied, the dew having fallen in the night, had made his fusil rusty, and that he was scraping and cleaning it. The prince, looking at it, was struck with something like a figure eaten into the barrel, with innumerable little holes closed together, like friezed work on gold or silver, part of which the fellow had scraped away.

One knows what a merely good officer would have said on such an accident: if a fashionable officer, he might have damned the poor fellow, and given him a shilling; but the *génie fécond en expériences* from so trifling an accident conceived mezzotinto. The prince concluded that some contrivance might be found to cover a brass plate with such a grained ground of fine pressed holes, which would undoubtedly give an impression all black, and that by scraping away proper parts the smooth superficies would leave the rest of the paper white. Communicating his idea to Wallerant Vailant, a painter whom he maintained, they made several experiments, and at last invented a steel roller, cut with tools to make teeth like a file or rasp, with projecting points, which effectually produced the black grounds; those being scraped away and diminished at pleasure, left the gradations of light.

The surprise occasioned by the novelty of the invention, by its softness, and unison of parts, cannot better be expressed than in the words of Mr. Evelyn, whose abilities deserved the compliment paid to him by the prince, of being one of the first to whom

this secret or mystery, as they held it, was imparted, and who was so dazzled with the honour of the confidence, or with the curiosity of the new art, that, after encouraging the world to expect the communication, he checked his bounty, and determined not to prostitute the arcanum, but to disclose it only to the elect.—Here is his oracular description:

“ It would appear a paradox to discourse to you of a graving without a graver, burin, point or aqua fortis; and yet this is performed without the assistance of either: that what gives our most perite and dextrous artists the greatest trouble, and is longest finishing (for such are the hatches and deepest shadows in plates) should be here the least considerable, and the most expeditious; that, on the contrary, the lights should in this be the most laborious, and yet performed with the greatest facility: that what appears to be effected with so little curiosity, should yet so accurately resemble what is generally esteemed the very greatest, viz. that a print should emulate even the best of drawings, *chiaro e scuro*, or (as the Italians term it) pieces of the *mezzotinto*, so as nothing either of Hugo da Carpi, or any of those other masters who pursued his attempts, and whose works we have already celebrated, have exceeded, or indeed approached; especially for that of portraits, figures, tender landscapes, and history, &c. to which it seems most appropriate and applicable.”

Thus, as he owns, he leaves it enigmatical; yet thinks he has said enough to give a hint to ingenious persons how it is performed. In truth, they must have been more ingenious even than the inventor himself to have discovered any thing from such an indefinite riddle. One knows that ancient sages used to wrap up their doctrines, discoveries, or nonsense, in such unintelligible jargon; and the baby world, who preferred being imposed upon to being taught, thought themselves extremely obliged for being told any secret which they could not comprehend. They would be reckoned mountebanks in this age, who should pretend to instruct without informing; and one cannot help wondering that so beneficent a nature as Mr. Evelyn's should juggle with mankind, when the inventor himself had consented that the new art should be made public.

Indeed, curious as the discovery was, it did not produce all it seemed to promise; it has diversified prints, rather than improved them; and though Smith, who carried the art to its greatest height yet known, had considerable merit, mezzotintos still fall short of fine engravings. But before the secret passed into his hands, it was improved by Blooteling, who found out the application of the chisel for laying grounds, which much exceeded the roller. George White afterwards made use of the graver for forming the black spot in eyes, and sharpening the light, which, in preceding mezzotintos, he observed had never been sufficiently distinct.



ROBERT WHITE. —

Some have thought that the prince only improved on Rembrandt's manner in his prints; but there is no account of the latter making use of a method at all like that practised for mezzotintos.

Prefixed to Evelyn's account is a kind of Saracen's head performed by that prince, with his highness's mark, R. p. f. There is another of the same in large; a man with a spear, and a woman's head looking down, in an oval, no name to it. These are all his works in mezzotinto. Landscapes I think I have seen etched by him; and in Jervas's sale were some small figures drawn loosely with the pen on white paper; under them was written, *Dessinati per il principe Roberto à Londra 23 Septembre.*

PETER VANDERBANK or VANDREBANC

Was born at Paris, and came to England with Gascar, the painter, about the year 1674. He married the sister of Mr. Forester, a gentleman who had an estate at Bradfield in Hertfordshire. Vanderbank was soon admired for the softness of his prints, and still more for the size of them, some of his heads being the largest that had then appeared in England. But this very merit undid him; the time employed on such considerable works was by no means compensated in the price. He was reduced to want, and, retiring to his brother-in-law, died at Bradfield, and was buried in the church there in 1697. After his death, his widow disposed of his plates to one Brown, a printseller, who made great advantage of them, and left an easy fortune. Vanderbank had three sons. The eldest had some share in the theatre at Dublin. The youngest, William, a poor labourer, gave this account to Vertue. In the family of Forester was a portrait of the father by Kneller, and of the eldest son.

ROBERT WHITE

Was born in London 1654, and had a natural inclination to drawing and etching, which he attempted before he had any instructions from Loggan, of whom he learned, and for whom he drew and engraved many buildings. What distinguished him was his admirable success in likenesses; a merit that would give value to his prints, though they were not so well performed. Many of his heads were taken by himself with a black lead pencil on vellum: Mr. West has several, particularly his own head at the age of sixteen; Vertue thought them superior to his prints. The heads of sir Godfrey Kneller and his brother in Sandrart were engraved from drawings by White, whose portrait sir Godfrey drew in return. Many of the portraits in Sandford's curious coronation of James II. were done from the life, as Vertue thought, by White. In 1674 he graved the first Oxford almanac, as he did the title-plate designed by Adr. Hennin to the history and antiquities of that university. He also engraved Moncke's funeral. For a plate of the king of Sweden he received 30*l.* from one Mr. Sowters of Exeter.

Of his own works he made no regular collection; but when he had done a plate, he rolled up two or three proofs, and flung them into a closet, where they lay in heaps. Thus employed for forty years together, he had saved about four or five thousand pounds; and yet, by some misfortunes or waste at last, he died in indigent circumstances; and his plates being sold to a printseller in the Poultry, enriched the purchaser in a few years.

PAUL VANSOMER

Executed many plates, both graved and in mezzotinto, after the works of Lely; his drawings were commonly made in two colours by Gaspar Baptist, and sometimes by Lemens; and he was so expeditious as to finish a half-length plate in a summer's day—sufficient reason for me not to specify all his works. Before he arrived here, he had performed a print of Charles duke of Bavaria and his secretary in 1670. Another print was of a countess of Meath, after Mignard; and a third of the duke of Florence and his secretary. Towards the end of his time the art was sunk very low: Vertue says that about the year 1690 Verrio, Cooke, and Laguerre could find no better persons to engrave their designs than S. Gribelin and Paul Vansomer—he might, in justice, have added, that the engravers were good enough for the painters; and in 1702 that J. Smith was forced to execute in mezzotinto the frontispiece to signor Nicolò Cosimo's book of music. But before we come to that period we have one or two more to mention, and one a good artist:

WILLIAM ELDER,

Was cotemporary with Robert White; and a Scotchman. Vertue had seen some writing graved by him in a book in 1681. He made a print of himself in a fur cap, and another in a wig. His best work was a plate of Ben Jonson. His other things are heads of Pythagoras; Dr. Mayern; John Ray; Dr. Morton; archbishop Sancroft; George Parker; Charles Snell, writing-master; admiral Russel; and judge Pollexfen.

JOHN STURT.

Was born April 6, 1658, and at the age of 17 was put apprentice to Robert White, and did several prints, but of no great merit. However, he was exceedingly admired by Mr. Thoresby, who in his museum had the Lord's prayer engraved by Sturt in the compass of a silver penny, the ten commandments, &c. in the size of a medal; and the gospel of St. Matthew engraved in octavo. Sturt's capital work was his Common-prayer-book, published by subscription in 1717: it is all engraven very neatly, on silver plates, in two columns, with borders round each plate; small histories at top,
and





HAMLET WINSTANLEY.

and initial letters. It is a large octavo, and contains 166 plates, besides 22 in the beginning, which consist of the dedication, table, preface, calendar, names of subscribers, &c. Prefixed is a bust of George I. in a circle, and facing it, those of the prince and princess of Wales. On the king's bust are engraven the Lord's prayer, creed, commandments, prayers for the royal family, and the 21st psalm, but so small as not to be legible without a magnifying glass. He also engraved a Companion to the Altar on plates of the same size, and a set of 55 historic cuts for the Common-prayer-book in small octavo. He copied faithfully, as may be seen by the English translation of Pozzo's Perspective, published by James in folio. Sturt, grown old and poor, had a place offered him in the Charter-house, which he refused, and died about the age of 72. He had received near 500*l.* of Mr. James Anderson of Edinburgh, to grave plates for his fine book of Scottish Records, &c. but did not live to complete them.

ISAAC BECKET

Was born in Kent 1658, and being then apprentice to a calico-printer, caught the passion of learning mezzotinto; and hearing that Lloyd was possessed of the secret, and being forced to absent himself from his business upon an intrigue, had recourse to Lloyd, who, though master of the arcanum, was not capable of putting it in execution. Becket offered his service, was instructed in the use of the chisel, and entered into articles of working for Lloyd. Lutterel in the mean time pursued his old method, and published a print of a woman blowing out a candle backwards, which sold mightily. Soon after he got acquainted with Vansomer, and from him learned the whole process. Becket fell again into the same trouble, and Lutterel assisting him, they became intimate; but Becket marrying a woman of fortune, set up for himself, and Lutterel did many heads for him, being more expeditious and drawing better than Becket; but they were often finished by the latter. Lutterel's best print was a portrait of Le Piper, the painter; few of his works have his name to them. He was the first that laid grounds on copper for crayons, a method afterwards practised by Faithorne. One of Becket's best is a print of a lady Williams, whole length.

HAMLET WINSTANLEY

Learned to draw under the Knellers, being designed for a painter, and from thence went to Italy; but on his return seems to have addicted himself to engraving. He etched and published the earl of Derby's collection of pictures, as his father Henry had done several views of Audley-inn, which he dedicated to James II. that building being then a royal palace: he added too an inscription in honour of sir Christopher Wren. Henry was clerk of the works at Audley-inn in 1694, and in 1700 clerk of the works

works at Newmarket. It was this artist, I believe, who had a house near Audley-inn at Littlebury, where were several mechanic tricks to surprise the populace, and known by the name of Winstanley's wonders. These childish contrivances, I suppose, he learned in Italy, where they do not let their religion monopolize all kind of legerdemain. In the Villa Borghese at Rome, amidst emperors, heroes, and philosophers, I have seen a puppet-show in a box that turned like a squirrel's rolling cage; in the same palace was the noble statue of Seneca dying in the bath, and a devil that started out of a clock-case as you entered the chamber. There is a print of James earl of Derby from a painting by Hamlet Winstanley, another of Peploe bishop of Chester, and his own head by himself. The two last were executed by Faber. Winstanley the father was projector and builder of the Eddystone light-house, and was killed by the fall of it in a great storm. Hamlet Winstanley's collection of copper-plates and prints were sold by auction at Essex-house, March 18, 1762. Among them were his etchings from lord Derby's pictures, and the cupola of St. Paul's after Thornhill.

SIR NICHOLAS DORIGNY,

Born in France, at Paris, in 1657, was son of Michael Dorigny by a daughter of Vouet the painter. His father dying while he was very young, he was brought up to the study of the law, which he pursued till about thirty years of age; when being examined, in order to being admitted to plead, the judge finding him very difficult of hearing, advised him to relinquish a profession to which one of his senses was so ill adapted. He took the advice, and, having a brother a painter at Rome, determined to embrace the same occupation; and shut himself up for a year to practise drawing, for which he probably had better talents than for the law, since he could sufficiently ground himself in the former in a twelvemonth. Repairing to Rome and receiving instructions from his brother, he followed painting for some years; when having acquired great freedom of hand, he was advised to try etching. Being of a flexible disposition, or uncommonly observant of advice, he turned to etching, and practised that for some more years; when looking into the works of Audran, he found he had been in a wrong method, and took up the manner of the latter, which he pursued for ten years. We are at least got to the fiftieth year of his age, if Vertue's memory or his own did not fail him; for Vertue received this account from himself. He had now done many plates, and lastly the gallery of Cupid and Psyche after Raphael---when a new difficulty struck him. Not having learned the handling and right use of the graver, he despaired of attaining the harmony and perfection at which he aimed---and at once abandoning engraving, he returned to his pencils---a word from a friend would have thrown him back to the law. However, after two months, he was persuaded to apply to the graver, and receiving some hints from one that used to engrave the writing under his plates, he conquered that difficulty too, and began with a set of planets. Mercury,
his



J. Brecheren. f.

CHARLES CHRISTIAN REISEN.

his first, succeeded so well, that he engraved four large pictures with oval tops, and from thence proceeded to Raphael's transfiguration, which raised his reputation above all the masters of that time.

At Rome he became known to several Englishmen of rank, who persuaded him to come to England and engrave the Cartoons. He arrived in June 1711, but did not begin his drawings till the Easter following, the intervening time being spent in raising a fund for his work. At first it was proposed that the plates should be engraved at the queen's expence, and to be given as presents to the nobility, foreign princes and ministers. Lord-treasurer Oxford was much his friend; but Dorigny demanding 4 or 5000*l.* put a stop to that plan; yet the queen gave him an apartment at Hampton-court with necessary perquisites.

The work however was undertaken by subscription at four guineas a set. Yet the labour seeming too heavy for one hand, Dorigny sent to Paris for assistants, who were Charles Dupuis and Dubosc, who differed with him in two or three years, before the plates were more than half done.

April, 1719. Sir Nicholas presented to king George I. two complete sets of the Cartoons, and a set each to the prince and princess. The king gave him a purse of 100 guineas, and the prince a gold medal. The duke of Devonshire, of whom he had borrowed 400*l.* remitted to him the interest of four years; and in the following year procured him to be knighted by the king. He painted some portraits here, not with much success of likeness; and his eyes beginning to fail, he retired to France in 1724, and died at Paris in 1746. His collection of drawings had been sold before in 1723. Among them were some after Dominichino and Guercino, and one after Daniel de Volterra, which Vertue preferred to all his work. There was an hundred and four heads, hands and feet, traced off from the Cartoons. While he was making drawings of the Cartoons, a person in London offered him 200*l.* for them, but he would not conclude any agreement till the plates were finished. They were sold at his auction for 52 guineas. The total amount of his drawings came to 320*l.* His whole number of plates large and small was 153.

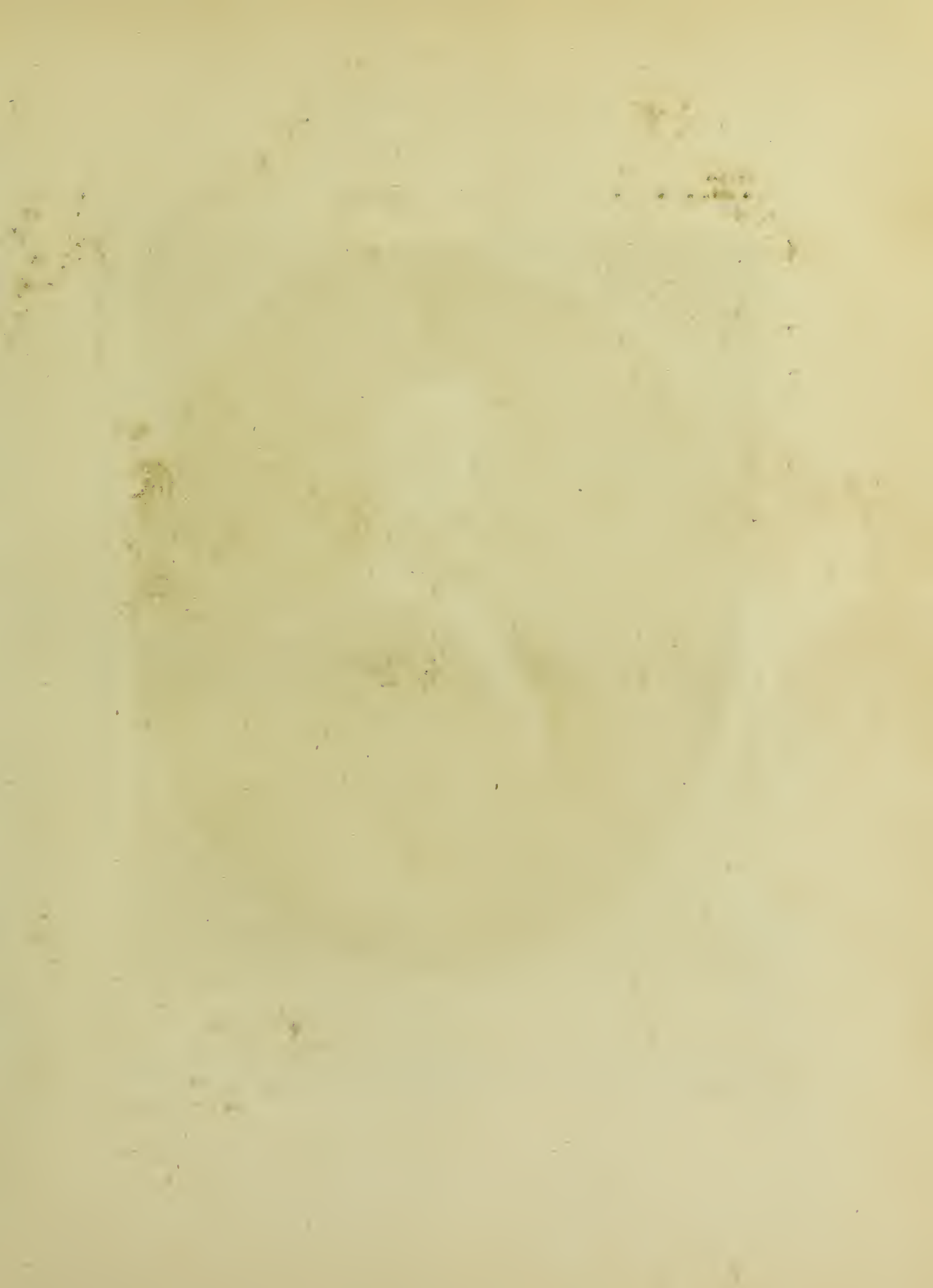
CHARLES CHRISTIAN REISEN,

The celebrated engraver of seals, was son of Christian Reisen of Drontheim in Norway, who had followed the same profession, and who with one Stykes were the first artists of that kind who had distinguished themselves in England. The father died here, leaving a widow and a numerous family, the eldest of which was Charles Christian; who though scarcely twenty, had made so rapid a progress under his father's instructions, that he became the support of the family, and in a few years equalled
any

any modern that had attempted the art of intaglia. He was born in the parish of St. Clement Danes, and on account of his extraction was recommended to prince George; but, being little versed in the language of his family, does not appear to have been particularly encouraged by his royal highness. The force of his genius however attracted the notice of such a patron as genius deserved, and always found at that time, Robert earl of Oxford, whose munificence and recommendation soon placed Christian (by which name he is best known) on the basis of fortune and fame. In the library and museum of that noble collector he found all the helps that a very deficient education had deprived him of: there he learned to see with Grecian and Roman eyes, and to produce heads after the antique worthy of his models; for though greatly employed in cutting arms and crests, his excellence lay in imitating the heroes and empresses of antiquity. I do not find that he ever attempted cameo. Christian's fame spread beyond the confines of our island, and he received frequent commissions from Denmark, Germany, and France. Christian, as his fortune and taste improved, made a collection of medals, prints, drawings and books; and was chosen director of the academy under sir Godfrey Kneller. On the trial of bishop Atterbury, on a question relating to the impression of a seal, he was thought the best judge, and was examined accordingly. Vertue represents him as a man of a jovial and free, and even sarcastic temper, and of much humour; an instance of which was, that being illiterate, but conversing with men of various countries, he had composed a dialect so droll and diverting, that it grew into a kind of use among his acquaintance, and he threatened to publish a dictionary of it. His countenance harmonized with his humour, and Christian's mazard was a constant joke; a circumstance not worth mentioning, any more than the lines it occasioned, had they not fallen from the pen of that engaging writer, Mr. Prior. Sir James Thornhill having drawn an extempore profile of Christian, the poet added this distich,

This, drawn by candle-light and hazard,
Was meant to show Charles Christian's mazard.

This great artist lived chiefly in the neighbourhood of Covent-garden, so long the residence of most of our professors in virtù. He died there of the gout, December 15, 1725, when he had not passed the forty-sixth year of his age, and was buried in the church-yard on the north side next to the steps. He appointed his friend sir James Thornhill one of his executors, and, dying a bachelor, left the bulk of his fortune to a maiden sister who had constantly lived with him, and a portion to his brother John.





Richardson pinx.

J. Chambers sculp.

GEORGE VERTUE, Engraver,
Ætat .L. Ann. MDCCXXXVIII.

MR. GEORGE VERTUE

Was born in the parish of St. Martiu's in the Fields, London, in the year 1684. His parents, he says, were more honest than opulent. If vanity had entered into his composition, he might have boasted the antiquity of his race: two of his name were employed by Henry VIII. in the board of works:—but I forget; a family is not ancient, if none of the blood were above the rank of ingenious men two hundred years ago.

About the age of thirteen he was placed with a master who engraved arms on plate and had the chief business of London; but who, being extravagant, broke and returned to his country, France, after Vertue had served him between three and four years. The man was unfortunate, and though by his own fault, the good nature of the scholar has concealed his name. As it is proper the republic of letters should be acquainted with the minutest circumstances in the life of a renowned author, I question if Scaliger would have been so tender.

Returned to his parents, Vertue gave himself entirely to the study of drawing for two years; and then entered into an agreement with Michael Vandergutch for three more, which term he protracted to seven, engraving copper-plates for him; when, having received instructions and advice from several painters, he quitted his master on handsome terms, and began to work for himself. This was in the year 1709. The first twelvemonth was passed in drawing and engraving for books.

The art was then at the lowest ebb in England. The best performers were worn out; the war with France shut the door against recruits; and national acrimony and the animosity of faction diverted public attention from the common arts of amusement. At that period the young engraver was recommended to sir Godfrey Kneller, whose reputation, riches, parts, and acquaintance with the first men in England supported what little taste was left for virtù, and could stamp a character wherever he deigned to patronise. My author mentions with dutiful sensibility what joy this important protection gave to his father, who had his education warmly at heart, and who dying soon after, left a widow and several children to be supported by our scarce-fledged adventurer. His own words shall tell how he felt his situation, how little the false colours of vanity gave a shining appearance to the morning of his fortune; “I was,” says he, “the eldest, and then the only one that could help them; which added circumspection in my affairs then, as well as industry to the end of my life.”

At intervals of leisure, he practised drawing and music, and learned French and a little Italian. It appears that he afterward acquired Dutch, having consulted in the ori-

ginals all that has been written, in those three languages, on the art to which he was devoted.

His works began to draw attention, and he found more illustrious patronage than Kneller's. Lord Somers employed him to engrave a plate of archbishop Tillotson, and rewarded him nobly. The print will speak for itself. It was the ground-work of his reputation, and deserved to be so. Nothing like it had appeared for some years, nor at the hour of its production had he any competitors. Edelinck was dead in France, White in England, Van Gunst in Holland: "It seemed," says he himself, "as if the ball of fortune was tossed up to be a prize only for Vertue." One cannot estimate success at a lower rate, than to ascribe it to accident; the comparison is at once modest and ingenious. Shade of Scaliger, which of your works owed its glory to a dearth of genius among your cotemporaries?

In 1711 an academy of painting was instituted by the chief performers in London. Sir Godfrey Kneller was placed at the head; Vertue was one of the first members, and drew there for several years.

To the end of that reign he continued to grave portraits from Kneller, Dahl, Richardson, Jervase, Gibson, and others.

On the accession of the present royal family he published a large head of the king from a painting by Kneller. As it was the first portrait of his majesty, many thousands were sold, though by no means a laborious or valuable performance. However, it was shewn at court, and was followed by those of the prince and princess. All concurred to extend his business, in any interval from which he practised in water-colours, sometimes attempting portrait; but oftener copying from ancient or curious pieces which he proposed to engrave. So early as the year 1713 he commenced his researches after the lives of our artists, and began his collections; to which he added prints by former masters, and every thing that could tend to his great work, the History of the Arts in England. Wherever he met with portraits of the performers, he spared no pains in taking copies. His journeys over England with the same view will appear in the course of his Life. These travels were assiduously employed in making catalogues, observations, and memorandums of all he saw.

His thirst after British antiquities soon led him to a congenial Mæccnas. That munificent collector, Robert Harley, second earl of Oxford, early distinguished the merit and application of Vertue. The invariable gratitude of the latter, expressed on all occasions, implies the bounty of the patron. "The earl's generous and unparalleled encouragement of my undertakings, by promoting my studious endeavours," says he, "gave me great reputation and advantage over all other professors of the same art in England."

England." Another lesson of humility! How seldom is fame ascribed by the professor to the countenance of others! The want of it is complained of—here is one instance, perhaps a singular instance, where the influence is acknowledged—after the death of the benefactor.

Another patron was Heneage Finch earl of Winchelsea, whose picture he painted, and engraved; and who, being president of the society of Antiquaries on the revival in 1717, appointed Vertue, who was a member, engraver to it. The plates published by that society from curious remains were most of them by his hand as long as he lived. They are a valuable monument, and will be evidence of the utility of that body in the learned world.

The university of Oxford employed him for many years to engrave their almanacs. Instead of insipid emblems that deserved no longer duration than what they adorned, he introduced views of public buildings and historic events; for he seldom reaped benefit from the public, without repaying it with information.

Henry Hare, the last lord Coleraine, an antiquary and collector, as his grandfather had been, is enumerated by Vertue among his protectors. His travels were dignified by accompanying those lords. They bore the expence, which would have debarred him from visiting many objects of his curiosity if at his own charge; and he made their journeys more delightful, by explaining, taking draughts, and keeping a register of what they saw. This was the case in a journey he took with lord Coleraine to Salisbury, Wilton and Stonehenge. Of the latter he made several views: Wilton he probably saw with only English eyes. Amid legions of warriors and emperors, he sought Vandyck and Rubens, Holbein and Inigo Jones. An antique and modern virtuoso might inhabit that palace of arts, and never interfere. An ancient indeed would be a little surprised to find so many of his acquaintance new baptized. Earl Thomas did not, like the popes, convert pagan chiefs into christians; but many an emperor acts the part at Wilton of scarcer Cæsars.

In 1726 Vertue, with Mr. Stephens the historiographer, visited St. Alban's, Verulam and Gorhambury. At the latter he made a drawing from the picture of sir Francis Bacon.

Great part of his time was employed for lord Oxford, for whom he engraved portraits of Mr. Prior, sir Hugh Middleton, &c. For the duke of Montagu he did sir Ralph Winwood; for sir Paul Methuen, Cortez; archbishop Warham from Holbein's original at Lambeth; and for lord Burlington, Zuccherò's queen of Scots.

His

His prints growing numerous, many persons were desirous of having a complete collection. He made up sets for sir Thomas Frankland, for Mr. West, and for lord Oxford; the last in three large volumes, carried down to 1741, and sold after the earl's death to the late earl of Ailesbury for fifty guineas.

In 1727 he went to Wimpole for a week, and thence made a tour with lord Oxford for six weeks more, to Stamford, Burleigh, Grantham, Lincoln, and Welbeck, one of the ancient seats of the countess of Oxford, where after the earl's death she assembled the portraits of her ancestors to a prodigious number, the heroes of many an illustrious race. Thence they passed to Chatsworth, and York, where Vertue had the pleasure of conversing with Mr. Francis Place, who had been intimate with Hollar:—trifling circumstances to those who do not feel what he felt. Vertue drew up an account of this progress, and presented it to his patron.

For some years his stages were marked by noble encouragement, and by opportunities of pursuing his favourite erudition. He was invited whither he would have wished to make pilgrimages; for the love of antiquity is as a kind of devotion, and Mr. Vertue had different sets of saints. In 1728 the duke of Dorset called him to Knowle. Humble before his superiors, one may conceive how his respect was heightened at entering so venerable a pile, realizing to his eyes the scenes of many a waking vision. Here he drew several of the poets. But he was on fairy ground; Arcadia was on the confines; could he resist an excursion to Penshurst? One may judge how high his enthusiasm had been wrought, by the mortification he expresses at not finding there a portrait of sir Philip Sidney.

In 1730 appeared his twelve heads of poets, one of his capital works. Though poetry was but a sister art, he treated it with the affection of a relation. He had collected many notes touching the professors, and here and there in his MSS. are some slight attempts of his own. But he was of too timid and correct a nature to soar where fancy only guides. Truth was his province; and he had a felicity uncommon to antiquaries, he never suffered his imagination to lend him eyes. Where he could not discover he never supplied.

After his poets, of which he proposed to enlarge the series, it was his purpose to give sets or classes of other eminent men. This was the first idea of illustrious heads, a hint afterwards adopted by others, and at last taken out of *his* hands, who was best furnished with materials for such a work. Some branches he executed himself with deserved applause.

About this time he again went to Oxford, copied some original paintings, and took
an

an account of what portraits they have of founders and benefactors, and where deposited. Thence to Gloucester to draw the monument of Edward II. having for some years been collecting and making drawings of our kings, from images, miniatures or oil-paintings; a work soon after unexpectedly called forth. On his return he stopped at Burford to view the family-piece of sir Thomas More, and visited Ditchley and Blenheim. His next tour was to Cambridge, where he had been privately engaged to draw by stealth the portrait of old Mr. Thomas Baker of St. John's, then an eminent antiquary, earlier in his life the modest author of that ingenious and polished little piece, *Reflections on Learning*.

Vertue's next considerable production was the heads of Charles I. and the loyal sufferers in his cause, with their characters subjoined from Clarendon. But this was scarcely finished before appeared Rapin's *History of England*, "a work," says he, "that had a prodigious run, especially after translated, insomuch that it became all the conversation of the town and country; and the noise being heightened by opposition and party, it was proposed to publish it in folio by numbers—thousands were sold every week." The two brothers Knaptons engaged Vertue to accompany it with effigies of kings and suitable decorations. This undertaking employed him for three years. A fair copy richly bound he presented to Frederic prince of Wales at Kensington. A volume of his best works he gave to the Bodleian library.

In 1734 he renewed his journeys about England. With Roger Gale the antiquary he went to St. Alban's, Northampton and Warwick. In 1737 the earl of Leicester carried him to Penshurst; and the end of the same year lord Oxford took him again to Oxford, to Compton Verney the seat of the master of the rolls, to Warwick, Coventry, Birmingham, and to lord Digby's at Coleshill, to view the curious picture of queen Elizabeth's procession, since removed by the late lord to Sherborne-castle in Dorsetshire. They returned by Stratford (Vertue did not want true devotion to Shakspeare), by Mr. Sheldon's at Weston, where are a few curious pictures, saw Blenheim, and Mr. Waller's at Beaconsfield. The next year he went into Hertfordshire to verify his ideas about Hunsdon, the subject as he thought of queen Elizabeth's progress. The old lord Digby, who from tradition believed it the queen's procession to St. Paul's after the destruction of the Armada, was displeased with Vertue's new hypothesis. The same year he saw Windsor, and Mr. Topham's collection of drawings at Eton.

He next engaged with the Knaptons to engrave some of the illustrious heads, the greater part of which were executed by Houbraken, and undoubtedly surpassed those of Vertue. Yet his performances by no means deserved to be condemned, as they were by the undertakers, and the performer laid aside. Some of Houbraken's were carelessly done, especially of the moderns; but Vertue had a fault to dealers, which

was

was a merit to the public: his scrupulous veracity could not digest imaginary portraits, as are some of those engraved by Houbraken; who, living in Holland, ignorant of our history, uninquisitive into the authenticity of what was transmitted to him, engraved whatever was sent. I will mention two instances: the heads of Carr earl of Somerset, and secretary Thurloe are not only not genuine, but have not the least resemblance to the persons they pretend to represent. Vertue was incommode; he loved truth.

Towards the end of 1738 he made another tour with lord Oxford through Kent and Sussex, visiting Rochester, Canterbury, Chichester, Portsmouth, Southampton, and Winchester; and the principal seats, as Petworth, Goodwood, Stansted, and Coudray—the last alone worth an antiquary's journey. Of all these he made various sketches and notes; always presenting a duplicate of his observations to lord Oxford.

He had yet another pursuit, which I have not mentioned; no man had studied English coins more; part of his researches have appeared in his account of the two Simons.

He still wanted to visit the east of England. In 1739 his wish was gratified; lord Coleraine, who had an estate in Walpole in the borders of Norfolk in Lincolnshire, carried him by Wansted, Mousham, Gosfield, St. Edmundsbury, sir Andrew Fountain's and Houghton, to Lynn, and thence to Walpole; in which circuit they saw many churches and other seats.

In 1740 he published his proposals for the commencement of a very valuable work, his historic prints, drawn with extreme labour and fidelity, and executed in a most satisfactory manner. Queen Elizabeth's progress he copied exactly in water-colours for lord Oxford, who was so pleased with it that he sent Mr. Vertue and his wife a present of about sixty ounces of plate. But thus arrived at the summit of his modest wishes, that is, rewarded for illustrating English history—his happiness was suddenly dashed; he lost his noble friend the earl, who died June 16, 1741. "Death," says he emphatically, "put an end to that life that had been the support, cherisher, and comfort of many, many others, who are left to lament—but none more heartily than Vertue!"

So struck was the poor man with this signal misfortune, that for two years there is an hiatus in his story—he had not spirits even to be minute.

In 1743 he was a little revived by acquiring the honour of the duke of Norfolk's notice, for whom he engraved the large plate of the earl of Arundel and his family. For his grace too he collected two volumes of the works of Hollar, chiefly of those graven
from

from the Arundelian collection; and having formed another curious volume of drawings from portraits, monuments, pedigrees, &c. of the house of Howard, the duke made him a present of a bank-note of 100*l*.

His merit and modesty still raised him friends. The countess dowager of Oxford alleviated his loss of her lord: their daughter the duchess of Portland he mentions with equal gratitude; the late duke of Richmond and lord Burlington did not forget him among the artists they patronised. But in 1749 he found a yet more exalted protector. The late prince of Wales sent for him, and finding him master of whatever related to English antiquity, and particularly conversant in the history of king Charles's collection, which his royal highness wished, as far as possible, to re-assemble, he often had the honour of attending the prince, was shown his pictures by himself, accompanied him to the royal palaces, and was much employed in collecting prints for him, and taking catalogues, and sold him many of his own miniatures and prints.

He had now reason to flatter himself with permanent fortune. He saw his fate linked with the revival of the arts he loved: he was useful to a prince who trod in the steps of the accomplished Charles; no Hugh Peters threatened havoc to the growing collection—but a silent and unexpected foe drew a veil over this scene of comfort, as it had over the former. Touched, yet submissive, he says, after painting the prince's qualifications, and the hopes that his country had conceived of him,—“but alas, *Mors ultima rerum!* O God, thy will be done! Unhappy day, Wednesday March 20th, 1751!” His trembling hand inserts a few more memorandums of prints he engraved; and then he concludes his memoirs in melancholy and disjointed sentences thus:—“Observations on my indifferent health—and weakness of sight increasing—and loss of noble friends, and the encouragement from them less and less daily—this year—and worse in appearance begins with 1752.”

He lost his friends; but his piety, mildness, and ingenuity never forsook him. He laboured almost to the last, solicitous to leave a decent competence to a wife* with whom he had lived many years in tender harmony. His volumes of the works of Hollar and the Simons I have mentioned here and elsewhere. The rest of his works will appear in the ensuing list.

He died July 24th, 1756, and was buried in the cloisters of Westminster-abbey on the 30th following, with this epitaph:

* Margaret, his wife, survived him, and died March 17, 1776, in the 76th year of her age. His brother James, who followed the same profession at Bath, died about 1765.

Here lyes the body of George Vertue
 Late engraver
 And fellow of the Society of Antiquaries,
 Who was born in London 1684,
 And departed this life on the 24th of July 1756.

With manners gentle, and a grateful heart,
 And all the genius of the Graphic Art,
 His fame shall each succeeding artist own
 Longer by far than monuments of stone.

Two other friends—not better poets indeed—inserted the following lines in the papers, on viewing his monument :

Proud artist, cease those deeds to paint on stone,
 Which far above the praise of man have shone :
 Why should your skill so vainly thus be spent ?
 For Vertue ne'er can need a monument.

Another.

Troubled in mind, and press'd with grievous smart,
 Her happy mansions left the Graphic Art,
 And thus to Science spoke : "What ! can it be ?
 "Is famous Vertue dead ?—Then so are we."

These are well-meant hyperboles on a man who never used any. He was simple, modest, and scrupulous; so scrupulous, that it gave a peculiar slowness to his delivery; he never uttered his opinion hastily, nor hastily assented to that of others. As he grudged no time, no industry, to inform himself, he thought they might bestow a little too, if they wished to know. Ambitious to distinguish himself, he took but one method, application. Acquainted with all the arts practised by his profession to usher their productions to the public, he made use of none. He only lamented he did not deserve success, or if he missed it when deserved. It was some merit that carried such bashful integrity as far as it did go.

He was a strict Roman Catholic; yet even those principles could not warp his attachment to his art, nor prevent his making it subservient to the glory of his country. I mention this as a singular instance. His partiality to Charles the first did not indeed clash much with his religion; but who has preserved more monuments of queen Elizabeth? Whatever related to her story he treated with a patriot fondness; her heroes were



A. Bannerman Sculp.

John Evelyn Esq^r—

were his. His was the first thought of engraving the tapestry in the house of lords; his a project of giving a series of protestant bishops—for *his* candour could reconcile toleration and popery.

His collection of books, prints, miniatures, and drawings, were sold by auction May 17, 1757. Lord Besborough bought there his copies in water-colours of the kings of England, as I did a large piece of Philip and Mary from the original at Woburn, which he intended for his series of historic prints. There too I purchased his drawings taken from Holbein; and since his death, the best piece he ever painted, a small whole length of the queen of Scots in water-colours.

The length of this account I flatter myself, will be excused, as it contains a few curious particulars, which are not foreign to the subject, and which concomitantly illustrate the history of arts.

MR. JOHN EVELYN.

If Mr. Evelyn had not been an artist himself, I should yet have found it difficult to deny myself the pleasure of allotting him a place among the arts he loved, promoted, patronized; and it would be but justice to inscribe his name with due panegyric in these records, as I have once or twice taken the liberty to criticize him: but they are trifling blemishes compared with his amiable virtues and beneficence; and it may be remarked that the worst I have said of him is, that he knew more than he always communicated. It is no unwelcome satire, to say that a man's intelligence and philosophy is inexhaustible. I mean not to write his life, which may be found detailed in the new edition of his *Sculptura*, in Collin's *Baronetage*, in the *General Dictionary*, and in the *New Biographical Dictionary*; but I must observe that his life, which was extended to 86 years, was a course of enquiry, study, curiosity, instruction, and benevolence. The works of the Creator, and the mimic labours of the creature, were all objects of his pursuit. He unfolded the perfection of the one, and assisted the imperfections of the other. He adored from examination; was a courtier that flattered only by informing his prince, and by pointing out what was worthy for him to countenance; and he was really the neighbour of the gospel, for there was no man that might not have been the better for him. Whoever peruses a list of his works, will subscribe to my assertion. He was one of the first promoters of the Royal Society, a patron of the ingenious and indigent, and peculiarly servicable to the lettered world; for, besides his writings and discoveries, he obtained the Arundelian marbles for the university of Oxford, and the Arundelian Library for the Royal Society: nor is it the least part of his praise, that he who proposed to Mr. Boyle the erection of a philosophic college for retired and speculative persons, had the honesty to write in defence of active life against sir George Mackenzie's *Essay on Solitude*. He knew that retirement in his

own hands was industry and benefit to mankind; but in those of others laziness and inutility.

Vertue discovered that long before the appearance of Mr. Evelyn, his family had been engaged in what then were curious arts.

The lady of our Mr. Eveyln had correspondent talents; she designed the frontispiece to his Essay on the first book of Lucretius.

But to come to the point which peculiarly entitles Mr. Evelyn to a place in these sheets.

There are five small prints of his journey from Rome to Naples, which are generally supposed to be etched by one Hoare from Mr. Evelyn's drawings; but a very ingenious and inquisitive gentleman has convinced me that they are performed by his own hand.

The General Dictionary corroborates the great probability of Mr. Evelyn engraving these views, by quoting more etchings by him, a view of his own seat at Wooton, and another of Putney; and Thoresby in his Museum says expressly, p. 496, that the prints of the journey from Rome to Naples were done by Mr. Evelyn, who presented them to him, with his own head by Nanteuil.

ADDENDA TO THE PAINTERS, &c.

ROBERT SMITH,

A martyr, was a painter for his amusement. Life of sir Thomas Smith, p. 66.

BUTLER.

In the hall of Trinity-college, Oxford, is a picture of J. Hayward by Francis Potter, ib. p. 161 ; where it is also said that one Butler painted at Hatfield. A glass painter, and his prices mentioned. Wharton's sir T. Pope.

CORNELIUS DE ZOOM

Drew the portrait of sir W. Cordall in St. John's college. Wharton's sir Thomas Pope.

JAMES NICHOLSON,

A glass-painter, ib. p. 16.

GERLACHUS FLICCIUS.

Dr. Monkhouse, of Queen's college, Oxford, has a small picture on board, four and a half inches by three and a half, containing two half-length portraits neatly executed. The one has a pallet in his hand, the other a lute ; the date 1554, and over their heads the two following inscriptions :

Talis erat facie Gerlachus Fliccius, ipsâ
 Londoniâ quando pictor in urbe fuit.
 Hanc is ex speculo pro caris pinxit amicis,
 Post obitum possint quo meminisse sui.

Strangwish thus strangely depicted is ;
 One prisoner for thother has done this.
 Gerlin hath garnisht for his delight
 This woerck whiche you se before your sight.

It is conjectured that these persons were prisoners on account of their religion in the reign of queen Mary.

THOMAS ARUNDEL, &c.

Some English painters, of whom I find no other account, are mentioned in The academy of armory by Randle Holme; printed at Chester, in fol. 1688. "Mr. Richard Blackborne, a poet, for a fleshy face; Mr. Bloomer for country swains and clowns; Mr. Calthorpe, painter from life Mr. Smith for fruit; Mr. Moore for general painting; Pooley for a face; Servile for drapery; Mr. W. Bumbury, Wilcock and Hodges from life; Mr. Poinces for draught and invention; and Mr. Thomas Arundel for good draught and history." Vide book iii. chap. 3. p. 156.

MRS. CREED.

In the collection of the earls of Peterborough at Drayton was a portrait of the first earl of Sandwich by Mrs. Creed, and a view of the house by Carter.

JOHN SAUNDERS.

I have a poem printed on two sides of half a folio sheet of vellum by Laurence Eusden, addressed to Mr. John Saunders, on seeing his paintings in Cambridge. I suppose the paintings and poetry were much on a level.

FARRARS.

A picture of the court of chancery in the time of lord chancellor Macclesfield, and given to the earl of Hardwicke by Dr. Lort, was painted by Farrars; to whom is a poem addressed by Vincent Bourne, printed in the works of the latter.

CHARLES LUCY,

A scholar of Carlo Cignani, studied at Rome, and was aged 22 in 1715 A copy by him from his master was sold at Mr. Gouge's auction in that year.

MR. COMYNS.

The collection of pictures by himself and others, of Mr. Comyns, was sold by auction at Monmouth-house, Soho-square, Feb. 5, 1717.

NICOLO CASANA,

Of Genoa, died here in the reign of Queen Anne. Vide Lives of Genoese painters, vol. ii. p. 16.

CÆSAR

CÆSAR CORTE,

Of Genoa, was here in the reign of queen Elizabeth. Vide Soprani's *Vite di pittori Genovesi*, vol. i. p. 101. edit. of 1768.

—— SYKES.

In June 1733 was a sale of the collection of pictures of ----- Sykes, portrait-painter, then lately deceased, at his house in Lincoln's-inn-fields.

WALTER GRIMBALDSON.

In March 1738 were sold the pictures of Walter Grimbaldson, landscape-painter, and probably a very indifferent one, for three of his landscapes sold for less than a guinea.

EDWARD SEYMOUR,

Portrait-painter, died in Jan. 1757, and is buried in the church-yard of Twickenham, Middlesex, before the north door, with his two daughters and his son Charles.

—— LACON,

A young painter in water-colours, died about 1757. He set up a puppet-show at Bath, which was much in fashion. Mr. Scott, of Crown-court, Westminster, had his head painted by himself.

—— PALMER,

A Painter, died at Hoxton, May 15, 1762.

—— TULL,

Who was a school-master, and painted landscapes for his amusement, died young in 1762, or beginning of 1763. His prints were sold by auction in March 1763.

EDWARD ROWE,

Painter on glass, died in the Old Bailey, April 2, 1763.

MR.

MR. SCHALK.

The pictures of Mr. Schalk, landscape-painter, going abroad, were sold in April 1763.

MR. MILLER,

A limner, died in Southampton-street, Bloomsbury, January 8, 1764.

—— VAN BLEEK,

Painter, died July 1764, having quitted his business on account of bad health. There is a fine mezzotinto of Johnson and Griffin, the players, after a painting of Van Bleek.

—— KELBERG

Was a German painter, who came over in the reign of George I. He drew a whole length of prince William, afterwards duke of Cumberland, in the robes of the order of the Bath; and another of Ulric, a favourite Hungarian; and, I believe, a half-length of the same person in my possession.

JOHN SMITH,

Of Chichester, landscape-painter, died July 29, 1764.

WILLIAM SMITH,

The eldest brother, who had begun with portraits, then took to landscape, and lastly to painting fruit and flowers, died at his house at Shopwich, near Chichester, 4th October 1764.

GEORGE SMITH,

The third brother, likewise a landscape-painter at Chichester, published in 1770 six pastorals and two pastoral songs in quarto, and died at Chichester, September 7, 1776. He painted for the premium only three times, and obtained it each time, viz. in the years 1760, 1762, 1764.

MR. BARBOR,

Painter in miniature and enamel, in the Hay-market, St. James's, died Nov. 7, 1767.

MACCOURT,

MACCOURT,

A German, painter and mezzotinter, died in Jan. 1768.

MR. HUSSEY,

Who had been a surgeon and apothecary in Covent-garden, but had relinquished that profession and turned painter, particularly of race-horses, died in Southwark, August 26, 1769. This was a different person from Mr. Giles Hussey, whose drawings are so deservedly admired.

—— PITSALA,

An Italian limner, died in Wardour-street, Nov. 10, 1769.

DAVID MORIER,

Of Bernc in Swisserland, died in January 1770, and was buried in St. James's, Clerkenwell. After the battle of Dettingen, he was presented by sir Everard Falkener to William duke of Cumberland, who gave him a pension of 200*l.* a year, which he enjoyed to that prince's death. He painted managed horses, field-pieces, &c. and drew both the late king and the present.

MISS ANNE LADD,

Paintress of portraits and fruits, died of the small-pox in Henrietta-street, Covent-garden, Feb. 3, 1770, aged 24.

MR. STAMFORD,

Portrait-painter, in Piccadilly, died February 12, 1770.

ISAAC SPACKMAN,

Of Islington, painter of birds, died January 7, 1771.

JOHN COLLET, SENIOR,

Portrait-painter, retired from business, died Jan. 17, 1771, at his house in Chelsea.

JOHN HEINS,

Painter in oil and miniature, died in Danvers-street, Chelsea, in 1771, and his collection was sold by auction at Exeter-change in May of that year.

JAMES FERGUSON,

The astronomer, supported himself for some time by drawing heads in black lead. Vide Ann. Register for 1776, in the Characters.

THOMAS

THOMAS LAURANSON,

The father, painted portraits in oil, and drew and published the large prints of Greenwich hospital. He died about the year 1778.

MR. CHARLES WHITE,

Flower-painter, died at Chelsea, January 9, 1780.

MR. PLAYFORD,

Of Lamb's-conduit-street, miniature-painter, died October 24, 1780.

JOHN PAXTON,

Painter of history and portraits, died at Bombay in 1780.

MR. WEIGHTMAN,

Miniature-painter, died January 23, 1781, in Red-lion-street, Holborn.

In *Les Tables historiques & chronologiques des plus fameux Peintres anciens & modernes*, par Antoine Frederic Harms, à Bronswic, 1742, fol. are these notices of foreigners who have painted in England :

TABLE

- v. Bernard Van Orley, painted at Antwerp and London, about 1550.
- xx. Gerard Peter Van Zyl : gay conversations.
- xxviii. John de Baan : portraits, about 1680.
- xxx1. James Vander Roer : portraits, about 1700.
- xxxiv. Simon Vander Doos : landscapes with animals.
- xxxvi. Simon Hardime : flowers.
- xxxviii. Scheffers : history.
- xl. Ernst Theodore Andrè, of Courland : history.

INDEX.

A.	PAGE		PAGE		PAGE
AGGAS, Robert	39	Byer, Nicholas	65	Dixon, John	63
Aggas, Ralph	ib.			Dorigny, sir Nicholas	118
Aikman, William	89	C.		Dubois, Edward	76
Amiconi, Giacomo	99	Calthorpe, Mr.	131	Duval, Philip	65
Anderton, Henry	59	Campbell, Colin	96		
Angelis, Peter	87	Canaletti, —	102	E.	
Arnolde	39	Carlisle, Ann	53	Elder, William	116
Andrè, Ernst Theodore	136	Casteels, Peter	88	Elphin, bishop of	80
Arundel, Thomas	131	Casana, Nicolo	131	Ely, bishop of	ib.
		Caus, Solomon de	43	Evelyn, John	130
B.		Cibber, Caius Gabriel	70		
Bacon, sir Nath.	40	Claret, William	82	F.	
Baker	82	Clermont, —	102	Fancati	74
Bakker, John James	75	Cleeve, Joas Van	36	Farrars, —	131
Barker, Samuel	92	Coker, K.	52	Faithorne, William	111
Barrett, Ranelagh	99	Cole, Peter	39	Ferguson, James	135
Barbor, Mr.	133	Cole, sir Ralph	80	Flatman, Thomas	62
Bassen, B. Van	47	Collins, Charles	97	Fleshier, B.	66
Beale, Charles	69	Cooke, Henry	76	Fliccius, Gerlachus	130
Beckman, sir Martin	79	Cook, Robert	34	Freeman, John	58
Becket, Isaac	117	Collet, John senior	134	Fuseli, Henry	28
Belcamp, John Van	49	Comyns, Mr.	131		
Bell, John	34	Cooper, —	97	G.	
Bellucci	90	Cornelius	39	Garrard, Marc	88
Bernardi, Theodore	34	Corte, Casar	132	Gascar, Henry	63
Bernart	47	Corvus, Johannes	33	Gaspars, J. Baptist	60
Bettes, John	39	Courtney, earl of Devonshire	E 37	Gawdie, sir John	65
Bettes, Thomas	ib.	Cradock, Luke	88	Geldorp, George	46
Blackborne, Richard	131	Creed, Mrs.	131	Genaro, Benedetto	66
Bloomer, Mr.	ib.	Critz, John de	51	Gibbons, Grinling	71
Bogdani, James	82	Crosse, Lewis	85	Gibbs, James	95
Boit	84	Custodio, Hieronymus	39	Gibson, Edward	68
Boll, Cornelius	58			Gibson, Thomas	90
Boon, Daniel	61	D.		Gibson, William	68
Bossam, John	35	Dagar, —	89	Giles, Henry	42
Boul, Philip	76	Dahl, Michael	86	Golchi, Peter	39
Bower, Edward	52	Damini	97	Goodricke, Matthew	52
Bradshaw	47	Dandridge, Barth.	ib.	Goupy, Joseph	103
Brown, John	33	Davenport	60	Greenbury, —	52
Brown, Robert	89	Davison, Jeremiah	97	Grimbaldson, Walter	132
Brunetti	100	Deacon, James	104	Grisoni, —	89
Buckshorn, Joseph	60	Delvaux	105	Groth, —	103
Bumbury, W.	131	Devonshire, earl of	37	Guelphi, —	105
Eurlington, earl of	106	De Baan, John	136		
Eustler	61	De Cretz, John	39	H.	
Butler, Samuel	53	De Heltstokade, Nicholas	69	Hamilton, —	52
Butler	130	De Zoom, Cornelius	130	Hanneman, Adrian	51
Bruy, Jacques de	39	Digby, Simon	80	Hardime, Simon	136
Bye, Hieronimo de	ib.			Hassel, William	69

PAGE		PAGE		PAGE	
Hawker, Edward	65	Morier, David	134	Segar, William	39
Hawksmoor, Nicholas	95			Servandoni, J. Nicholas	106
Hayls, John	63	N.		Servile	131
Hefeie	80	Neal, Elizabeth	69	Sevonyans	78
Heins, John	135	Ncve, Cornelius	52	Seymour, colonel	84
Henny, Adrian	67	Newton, —	34	Seymour, James	101
Heude, N.	73	Nicholson, James	130	Seymour, Edward	132
Heywood, —	57	Norgate, Edward	42	Shackleton, John	99
Hill, —	90			Shephard	66
Hilliard,	39	O.		Shmutz, Rodolphus	83
Hoadley, Mrs.	94	Oliver	39	Shute, John	40
Hodges, —	131	Oram, William	99	Slaughter, Stephen	99
Hoefnagle	109	Orford, Horatio earl of	37	Sniibert, John	91
Holderness, —	53			Smithson, John	45
Holland, John	40	P.		Smith, Robert	130
Horneband, Gerard Luke	31	Paert, Henry	61	Smith, Mr.	131
Howard, Hugh	82	Paling, Isaac	ib.	Smith, John	133
Huet, Hans	35	Palmer, —	132	Smith, William	ib.
Hussey, Mr.	134	Paxton, John	125	Smith, George	ib.
Huyssing, Hans	97	Peake, sir Robert	41	Snelling, Matthew	69
J.		Pembroke, Thomas	78	Soldi, Andrea	98
James, John	96	Pembroke, earl of	106	Souville, Alexander	67
Jamesone, George	48	Pen, Jacob	66	Spackman, Isaac	134
Johnson, T.	53	Penne, Barthol.	33	Spencer, —	104
Joli	102	Pesne, —	91	Stalband, —	52
Jones, Inigo	54	Pierce, Edward and son	54	Stamford, Mr.	134
		Pieters, John	75	Steiner	67
K.		Piper, Francis le	78	Stevens, John	91
Keirinck, J. C.	48	Pitsala, —	134	Stevenson, Thomas	65
Keisar, William de	73	Place, Francis	109	Stone, Nicholas	43
Kelberg	133	Playford, Mr.	135	Stone, Henry, Nicholas, and	
Kent, William	107	Poincs, Mr.	131	John	44
Kerseboom, Frederick	77	Polenburg, Cornelius	48	Stoop, Peter	67
Killigrew, Anne	61	Pooley, —	131	Streater, Robert	58
Kneller, John Zachary	75	Portman, —	52	Stretes, Guillin	35
		Pot, Henry	57	Sturt, John	116
L.		Potter, Francis	52	Sunman	66
Lacon, —	132	Povey, —	ib.	Sutton, Baptista	42
Ladd, Miss Anne	134	Pouget, monsieur	72	Sybrecht, John	74
Lambert, general	57	Preudhomme	84	Sykes	132
Laniere, Nicholas	50	Price, William and son	42		
Lanscroon, —	87	Priwitzer, John	43	T.	
Lauranson, Thomas	135	R.		Talman, William	81
Lemput, Remée Van	58	Randolph, —	40	Tillemans, Peter	92
Le Soeur, Hubert	54	Reader	64	Tilson, Henry	74
Lightfoot, William	60	Reisen, Charles Christian	119	Tirlinks, Levina	34
Linge, Bernard Van	42	Reurie, —	53	Toto, Antony	33
Liotard, J. S.	102	Richter, Christian	94	Trench, Henry	91
Lockie	59	Robinson, —	98	Trevett, —	91
Lodge, William	110	Rose, S. Penelope	81	Tuer, Herbert	68
Lucy, Charles	131	Rowe, Edward	132	Tull	132
Lyne, —	99	Roubiliac, L. F.	105	Twisden, Dr. John	40
Lysard, Nicholas	36	Rouquet, —	103		
		Rupert, prince	112	V.	
M.		Rusca, chevalier	98	Vanaken, Joseph	101
Maccourt, —	134	Russell, Antony	88	Van Bleeck, P.	92
Manby, Thomas	65	Russell, Theodore	41	Van Bleek	133
Marsh	72	Rysbrach, J. M.	104	Vanbrugh, sir John	86
Marshall, Alexander	68			Vanderborcht, Henry	46
Mascall, Edward	57	S.		Vander Doos, Simon	136
Matthews, sir Toby	53	Sadler, Thomas	78	Vanderdort, Abraham	46
Miller, Mr.	133	Sailmaker, Isaac	47	Vander Eyden, Jeremy	60
Mercier, Philip	98	Saunders, John	131	Vander Meulen, Peter	77
Mignart, Paul	77	Schnell, John	80	Vanderminj, H.	92
Monoyer, J. Baptist	75	Schalk, Mr.	133	Vander Roer, James	136
Morc, Mary	81	Scheffers, Mr.	136	Van Orley, Bernard	ib.
Moore, Mr.	131	Segar, Francis	39	Vander Vaart, John	83
				Vandevelde, Peter	39
				Van	

139

ERRATA.

— 17, add at the end, "in the island of Madeira."
— 18, *dele* Madora.

LIST OF PLATES, WITH REFERENCES.

	PAGE		PAGE		PAGE
BENJAMIN WEST, Frontis- piece	9	John Baptist Monoyer	75	<i>The following portraits are on the same plate, with the name placed after them:</i>	
Henry Fuseli	28	Peter Vander Meulen	77		
Earl of Orford	37	Sevonyans and Herbert Tuer	78		
Edward earl of Devonshire	37	Vandiest and Le Piper	79		
Sir Nathaniel Bacon	40	Boit and Bakcr	84	George Geldorp (see Van Bel- camp)	45
Paul Vansomer	41	Sir John Vanbrugh	86	Sir Toby Matthews—Petitot	53
Henry Gyles	42	Michael Dahl	ib.	Edward Mascall—Gentileschi	57
Nicholas Stone, sen. and jun.	43	Peter Tillemans	92	John Baptist Gaspari—Grcen- tull	60
Henry Stone	44	Enoch Zeeman	93	John Hayls—Le Fevre	63
Abraham Vanderdort	46	James Gibbs	95	Herbert Tuer—Sevonyans	68
Cornelius Polenbure	48	Philip Mercier	98	Charles Beale—Mrs. Beale	69
George Jamesone	ib.	Fred. Zincke and Liotard	103	John Zachary Kneller—God- frey Kneller	75
John Van Belcamp and Geldorp	49	Michael Rysbrach	104	Henry Cooke—Dubois	76
Nicholas Laniere	50	Lewes Francis Roubilliac	105	Sir Ralph Cole—Marco Ricci	80
Adrian Hanneman	51	Laurence Delvaux	ib.	William Talman—Marco Ricci	81
Edward Pierce, sen. and jun.	54	Herbert, earl of Pembroke	106	Francis Le Piper—Vandiest	78
Le Sœur	ib.	Boyle, earl of Burlington	ib.	Baker—Boit	82
Inigo Jones	55	William Kent	107	John Stephen Liotard—Zincke	102
General Lambert	57	Hoefnagle	109	William Lodge—Place	110
Robert Streater	58	Robert Van Voerst	ib.	Peter Vandrebanc—ditto	115
Vanson	59	Francis Place, William Lodge, &c.	ib.	Paul Vansomer—White	116
Mrs. Ann Killigrew	61	William Faithorne	111	John Sturt—ditto	ib.
Thomas Flatman	62	Prince Rupert	112	William Elder—do.	ib.
Cibber	70	Robert White	115	Isaac Becket—ditto	117
Grinling Gibbons	71	Hamlet Winstanley	117	Sir Nicholas Dorigny—Win- stanley	118
Sir C. Wren and Hugh Howard	72	Charles Christian Reisen	119		
John Sybrecht	74	George Vertue	121		
Henry Tilson	74	John Evelyn, Esq.	129		

THE FOLLOWING PLATES

Are described in FUSELI'S edition of PILKINGTON'S DICTIONARY of PAINTERS.

	PAGE		PAGE		PAGE
JAMES ANTHONY AR-		Sir Godfrey Kneller and I. Z.		Gerard Zoust, Griffiere, and	
LAUD	16	Kneller	271	Edema	522
Mrs. Beale and her son Charles	35	Louis Laguere, C. Jervas, and		Henry Steenwyck	537
Joas Van Cleef	128	B. Lens	281	Sir James Thornhill	557
Francis De Cleyen	129	George Lambert	284	Antony Vandick	577
Samuel Cooper	134	Sir Peter Lely	292	William Vandevelde, jun.	585
Dobson	157	John Mabuse	309	Verrio	616
Simon Dubois and Cooke	167	Sir John Medina	324	Henny Cornelius Vroom	634
Claude Le Fevre and Mr. John		P. Monamy	344	Robert Walker	637
Hayls	186	Sir Antonio More	347	Watteau	639
Charles de la Fosse	191	Murray	356	William Wissing	650
Isaac Fuller	202	Daniel Mytens	358	Thomas Worlidge	654
Horatio Gentileschi and Edw.		Isaac Oliver	369	Francis Wouters	655
Mascall	217	Peter Oliver	ib.	John and Thomas Wyck	658-9
Sir Balthasar Gerbier	218	Pettitot, sir Toby Matthews,		Frederick Zucchero	665
Marc Garrard	219	Torrentius	395		
Mr. and Mrs. Gibson	221	Sebastini Ricci	447		
Sir John Greenhill and I. B.		Marco Ricci, Tatman, and sir			
Gaspars	229	Ralph Cole	448		
Nicholas Hilliard	245	Jonathan Richardson	450		
William Hogarth	248	John Riley and Egbert Hem-			
Hans Holbein	255	skirk	454		
Abraham Hondius	258	Peter Roestraten	460		
Gerard Honthorst	ib.	Peter Paul Rubens	479		
Cornelius Jansen	261	Godfrey Schalken	502		
Cornelius Ketcl	269				

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